

THE ETUDE

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MUSIC

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PIANISSIMO AND FORTISSIMO

It is hard to tell which is the more difficult to produce, a powerful, even, sustained fortissimo, or a beautiful, velvety pianissimo which shall be little more than a whisper. A powerful fortissimo is the result of a high and exceedingly quick finger action, aided by a vigorous action of the triceps muscle, to which attention was first called by Dr. Mason, in his "Touche and Technic." In pianissimo-playing, on the contrary, the fingers do not leave the keys at all, the arm and hand are so slightly suspended that not the least weight rests upon the fingers; the wrist and the first and second joints of the fingers form a straight line, and the muscles in a state of complete relaxation. The keys are then depressed just enough to make the hammer act upon the string.

Fortissimo and pianissimo scale-playing should form part of the daily practice of the student, and he should not rest satisfied until he has developed the most powerful fortissimo as well as the daufiest pianissimo possible. All the degrees of shading between these two extremes will then be comparatively easy to acquire.

MADAME A. PUPIN.

MANY piano students think it is much more difficult and takes more time to learn a piece well than to learn it superficially. So many shirk the trouble of systematic practice; they hate to "take pains" in the beginning, but think they will later on. Meanwhile they practice errors which are either retained, or which must be unlearned—a slow and discouraging process and seldom successful.

Now, what is the difference between the slow plodding which impatient and superficial students sneer at and their own method of study? The first is a constant step forward; the other a constant stepping, like the horse in the treadmill, without change of place; or, like the fabled frog in the well trying to get out, jumping forward two feet and falling back one or more feet: it is time spent and nothing accomplished.

Why should students be willing to practice in such a way that they accomplish nothing? Can they not see that in the end they have spent as much time as the plodders they affect to despise?

By not taking pains in the beginning they are constantly going back to remedy the deficiencies caused by their hurried ways of study, and the result is that they get discouraged and give up the piece, or they are satisfied to play it with all its faults.

JOHN S. VAN CLEVE.

There are not wanting teachers who, in their extreme solicitude to secure correctness in the notes required, will take so much care with their pupils compelling them to study each band alone for an extremely long time, then putting the hands together under the immediate eye of the teacher, and about all this, will demand immediate correction of all imperfect, false, or dropped notes instantly; that the pupil becomes quite incapable of any independent thinking, and can as little take a step from an inner wish or impulse of the mind as the high-life Chinese ladies can walk upon their tiny, three-inch-long distorted feet. The teacher who never allows the pupil to stumble without catching her or him (for, thank God! there are nowadays many American boys studying music), and administering a reproof, or at least a demand for immediate substitution of the correct letter, is bringing up a race of musical stutters. The very worst of all errors in a musical

performance is halting to make corrections. Do not stop for every little jolt made by a gravelstone under your wheels when you are riding in the chariot of the Muse. There are people who exercise so final a choice of words in their speech, who so often hesitate to cull synonyms, or take so much pains with the fopperies of orthoepy, that their conversation loses all the impressiveness and point which it may, perhaps, possess.

[illegible]

P. S. LAW.

WHAT IS to be done with the would-be pupil who begs for lessons on the promise of payment at an indefinite period,—usually, "When I am able." Such requests are generally made on the score of exceptional talent coupled with poverty. It seems unkind to allow a possible budding genius to be crushed by lack of means, and yet the rewards of an arduous profession are not so great that a busy teacher can afford to expend time and strength for an uncertain return. Uncertain? Experience shows that the return, or rather the lack of return, is almost certain. There is a curious delusion in many minds, that a certain money lesson. Some people appear to think that because nothing tangible passes between pupil and teacher, one can borrow money from the latter (for that is what it amounts to) for an indefinite term,—and that without having any shadow of a claim upon him, either of friendship or of gratitude.

One teacher need to explain to such applicants that her time and experience were her capital, and this she could not afford to invest without a positive return. Another always replies, "Certainly," but the ray of hope diffused by this response is quickly quenched when she adds as a condition a note for the amount indorsed by all property-holders. In business, such a course is understood; it excites no remark. It is only because he misunderstands that he is so often able to unbusinesslike methods that such a course occasion surprise. No; either give lessons for nothing, or let virtue be its own reward, or insist upon the last. In the first case there is the satisfaction of knowing that your charity is pure and unfeigned; in the second, that your charity is the fruit of a material return. In the third, speaking generally, there is neither. The proverbial honesty to pay for a dead horse is alacrity itself compared to the reluctance in paying for lessons which have been given and are to be paid for on the basis of future ability, if the student borrow if he must, but not from the teacher, who can but ill afford it. Let him interest

some capitalist-friend in his behalf. He will work better, the teacher will work better, the situation will be vastly more promising in all its aspects.

CARL W. GRIMM

Piano players do not have to band themselves together in order to produce enjoyable music. The piano in itself is a sort of an orchestra; it does not need any other instrument to complete the harmony. The accompanying of a singer may be a source of great enjoyment, but some piano players have no chance to do this. Piano players ought not to isolate themselves so much as they generally do; they ought to play duets and six hand pieces; and if some friend has two pianos, there is an inestimable opportunity of studying music for two pianos, four, six, or eight hands. Teachers can do a great deal for their pupils by getting them acquainted and arranging four-hand practice. Many life-long friendships are thus often formed by these dual practices.

Every great opera, oratorio, symphony, etc., is to be had in four-hand arrangement. Think of the opportunities offered to become familiar with all the great master-works, even if you never have a chance to hear them with great soloists, chorus, and orchestra.

Two players of medium ability can readily perform great works in four-hand arrangements which one of them could never venture to play alone. Besides, two sons studying a work enthuse each other, and the spirit of emulation is created. An exchange of ideas is inaugurated, and many hours can be most profitably spent.

Teachers who have no second piano in their studio, but a cabinet organ instead, can make excellent use of both, provided they are tuned alike. The whole musical literature is open to them. Vocal solos can be played upon the cabinet organ and the regular accompaniment upon the piano. Entire operas, cantatas, etc., can be gone over in this manner. If you have no opportunity of hearing grand performances of master-works, yet at least have sufficient occasion to make yourself acquainted with them in arrangements. Do not neglect these valuable opportunities.

J. FRANCIS COOKE, M.B.

ALL time and rhythm, as we are obliged to use them in music, are mental faculties. They are functions of the brain, as are the perceptions of tone and otherwise. Many pupils with a fair understanding of rhythm fail to keep good time even after persistent use of the metronome. The reason for this is that the faculty for creation is liable to be much stronger in the ordinary pupil than that of imitation. Pupils with limited powers of imitation should be taught to create an idea of rhythm, and then, if they would know counting is but talking to one's self, they will fail to count correctly, or in an indifferent or irregular manner, the teacher should lead him to understand that he is master of himself, and should speak with authority and make himself obey. Illustrate by means of the instance of a gang of men at work, and inquire whether the pupil thinks that the men would work well if the "boss" spoke to them in sleepy tones. Then insist that the pupil count correctly, accurately, precisely, and with determination. Insist that he command his fingers into obedience to his mind. Insist that he count with authority, and not the counting his fingers. Persistent efforts in this will invest the dullest pupils with a sense of time that the metronome can never cultivate.

ROBERT D. BRAIN

THE majority of teachers do not insist on the pupil learning to play a composition in perfect time, with either right or left hand, and the result is that a large number of pupils never learn accuracy in time. In a great many compositions the hand playing the accompaniment keeps the hand playing the melody in time from the fact that certain notes of the melody hand part are struck with or just before or after the notes of the accompaniment, and this keeps the time values of the melody correct. When, however, the pupil attempts to

play the melody alone, without the accompaniment, he is hopelessly at sea if the time happens to be difficult, because he has no accompanying notes by which he is accustomed to measure the values of the melody notes.

Teachers who never require their pupils to play with one hand at a time will be amazed if they will request them to try it. I have heard pupils who were able to play really difficult compositions quite well fail hopelessly when they tried to play the melody hand alone.

Of course the remedy is to require the pupil to play either hand alone in time, counting strictly the while. It is also a good idea to give the pupil a book of melodies written for the violin or flute, entirely without accompaniment as special time studies.

Studies in single notes in syncopation will be found especially valuable for piano students, who will, as a general thing, find them very difficult to play without the friendly notes of the accompaniment to keep them straight.

Piano duets are also valuable in forming the pupil into an accurate timist. Students on the violin and other orchestral instruments, as a rule, learn the principles of time more accurately than piano students, because they play melody parts without accompaniment and are obliged to learn the time correctly.

FANNY MORRIS SMITH

The month of November ushers in its annual dilemma. Now the balsful star of the Christmas musical raises its beams above the horizon and technic and glory contest the possession of the school music class.

For the music class which assembled in the middle of September is in no condition to attack quartets, dnets

and ethereal music, and all these must be forthcoming to adorn the Christmas concert program or the principal of the school will know the reason why.

How many tender stirrings of the flock have been sacrificed to the necessities of the music department in getting up the Christmas concert? How many of our people that undertake their studies with eagerness; whose technic begins to systematize and settle into good habits; who, if permitted to go on quietly and carefully one step at a time, will at the end of the school year play well, perhaps brilliantly; if put to stand a concert piece, will throw away all they have learned and revert to all the faults from which they have so lately emancipated themselves. Moreover, pupils that take a back step of this kind never have the courage to go on. They are spoiled, and the teacher's occasion is over. They are spoiled, as far as the teacher has betrayed their trust in her is concerned.

But suppose the teacher has the moral courage to refuse to sacrifice the interests of her pupils to those of their school. The fact remains that music is required before the class breaks up for the holidays to create enthusiasm sufficient to recruit the department when it reassembles. Something must be done.

Under these circumstances nothing helps out better than a toy symphony. There are half a dozen of the

by different composers, including ones by Haydn. All of them are pretty, educational, and get-stable. The toy cockoo, quail, water-canary, rattle, drum, triangle, etc. cost altogether about five dollars and are sold in sets corresponding to the requirements of the symphony which they belong. The melody is carried by the piano arranged as a duet; this keeps the little orchestra together. The rehearsals are great fun and always provoke the keenest enthusiasm among the players and the friends. The drill in time and the practical taste of the difficulties in ensemble playing are very valuable. The relief of the vocal and instrumental departments is what all the trouble the rehearsals make.

—To live content with small means ; to seek elegance rather than luxury, and refinement rather than fashion ; to be worthy, not respectable, and wealthy, not rich ; to study hard, think quietly, talk gently, act frankly ; to listen to stars and birds, to babes and sages, with open heart ; to hear all cheerfully, do all bravely, await occasions, hurry never—in a word, to let the spiritual, hidden and unconscious grow up through the common, this to be my symphony.—*William Henry Channing.*

RECOLLECTIONS OF AN OLD MUSICIAN. By
THOMAS RYAN. New York: E. P. Dutton & Co.
\$2.50.

This most interesting book has just been received, and is well worth reading. In it Mr. Ryan brings together his musical recollections covering a period of nearly sixty years, and writes of the many famous musicians and others he has met.

Mr. Ryan was one of the original members of the Mendelssohn Quintet Club of Boston, which consisted at that time of August Fries, first violin; Francis Rhea, second violin; Edward Lehman, viola and flute; Thomas Ryan, viola and clarinet; and Wolf Fries, violoncello. Their first public concert took place in the piano rooms of Jonas Chickering in December 1849—fifty years ago. Every one loves to recall the scenes that are past, and the companions who have been with us through cloud and sunshine; those who have helped us in our struggles, and rejoiced with us when we have been successful. Mr. Ryan has done. His style is in a way flowing, and interesting style. This work shows a what wonderful strides music has made in this country in the past fifty years. The book is bound in cloth and contains forty-five illustrations between the frontispiece of the author.

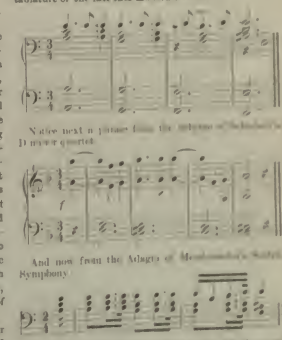
Published only in German.

Americans who attended concerts in Berlin often noted and inquire the name of a man whose great size, somewhat heavy, and frowning locks seem to mark him as a noted personality; and their German friends reply, "Tappert, the critic." Wilhelm Tappert has been for nearly forty years a leader in aggressive, radical musical criticism in Germany, and has published, under the above title of "Wandering Melodies," a fascinating study of similar melodies in the works of different composers. Such a work has been needed for the encouragement of young composers, who often feel that they are not gifted with the divine spark if some strain of their music happens to recall a classic, and for the discouragement of certain critics like that one who condemned of hand the superb C-sharp minor prelude by Rachinoffski for cause a part of it suggested a movement in a concerto by Beethoven. There is plenty of cheap imitative music which will never do any one but its composers much harm, but when we have a work of power and worth let us accept it, without "complaining because some one else has been used before."

Tappert's book is valuable for showing, among other things, how impossible it is for even the greatest to avoid using some of the ideas of previous generations.

The book appeared in 1898. It is an attempt to apply the Darwinian principle of evolution in explaining the development of music. The author seeks to prove three things: First, that all forms of music have sprung from simple forms of folk-song and dance, and are nowadays a truisim; second, that folk-songs are spontaneous growth from the composers of the strain; and third, that the strains of modern music have adapted from the professional composers of the strain. "The people can no longer compose; they can only borrow," he writes. "The creative is the artistic affair." This second proposition is not convincing to those are familiar with the music of the negro, who have heard Mr. F. J. Hay's description of the birth of a song: "I express myself in song—how the feeling of one who has inspired others to add to short musical phrases, and to house until it grows to its first passing form." The author, however, forgets that he started with nothing, and devotes most of his space to explaining the vast number of similar strains which he has collected from all parts of the world. The strain which forms the chief feature of his book, "The Strain" which forms the first line of Haydn's "Marian Hymn" is presented in twenty-nine slightly different forms, varying from p

testimonials of the fourteenth century songs of French troubadours, and German chorales to the "Crucifixion March" from Meyerbeer's "Prophet." The melody of the familiar "Soldier's March" in Schumann's "Album for the Young" is discovered in the scherzo of Beethoven's violin sonata, Op. 24, in an air of Mozart's Polish, German, and Bohemian folk songs, and finally in the "March" by Haydn in the "Symphony No. 100." The fifth Gregorian tone, shown to be the basis of many folk songs in different parts of the world, and to have been used by Haydn in the introduction to "Anteum" in "The Seasons," and by Schumann in his little piano piece, "The Happy Farmer," in similar form. The author says he could easily give 500 transformations of that melody. The air to which we sing "We won't go to the wars, we won't go to the wars, we won't go to the wars" of the last century, "Is Marlborough going to war?" "favorite air" of Napoleon's, and familiar to the readers of "Trilby," The same melody has been heard by travelers in the East as an Arabian bridal song, and also appears slightly changed as a "Russian Theme" in Beethoven's quartet, Op. 56, No. 2. Apparently, each of the three countries, Arabia, Russia, and France, has independently developed the same melody. The most remarkable since Arabian music frequently employs third tones, an interval unheard in the Western world. It is interesting to learn that the bell motive in "Parsifal," G. S. G. A., occurs in a collection of pieces for the viola da gamba, published in 1701, in Belgium, and quite unknown to Wagner, but by far the most striking parallel is the following motive from the "Symphony No. 100" by Haydn, the fourteenth century, which was first translated by Tappert from the medieval treatise of the late into modern notation.

[illegible]

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SOPHIE MENTER AND CÉCILE CHAMINADE.

BY EDWARD HAXTER PERRY.

It was the writer's good fortune not long since to hear, in almost immediate succession, these two leading women in the pianistic world, representatives of two widely different and rival races, and of two correspondingly diverse schools of musical expression. They are, unquestionably, the two greatest women musicians of the present generation, the one leading her sex in executive, the other in creative, work. They are, also, the only two of rank and renown who have never visited America. Hence the comparison and contrast between them is, I think, worth the reader's attention.

There is to day no lady pianist in Europe, and few men in the profession, who can command the same uniform respect and attention as are accorded to Fran Sophie Menter, and with the best reason.

Of an eminent Bavarian family, she is by birth, as well as education, a German; although, as she has for some years filled Rubinstein's vacant place at the St. Petersburg Conservatory, and as more than twenty years ago she was made court pianist to the Emperor of Austria, she is frequently spoken of both as a Russian and an Austrian pianist. She exemplifies to the full the broad, thorough, intelligently objective German school of musical



SOPHIE MENTER.

cal art, while possessing enough of the inherent artistic instinct and fine feminine sensibility to give warmth and color to all her work and to free it from the cold and stiff pedantry too often found in the readings of distinctively German pianists.

We heard her in the Liederhalle, in Stuttgart, in a regular recital program, embracing a great variety of standard works of almost every style and a few unique modern novelties. It opened with a colossal Schumann prelude and fugue, given with a breadth and majesty, a physical power and technical accuracy, which even the mighty D'Albort might have striven in vain to surpass.

Uninteresting as was this, and, for that matter, as are all Bach fugues for piano to most listeners, it was impossible to refuse her a tribute of profound admiration for her complete control of technical details and the apparent ease with which she subjugated the tremendous difficulties presented. We all reverence the power to do, even when the thing done does not appeal to us, and when most wishing that the power might be applied to some more satisfactory and thankful end.

Right here, at the risk of being burned as a heretic, let me ask an honest question, to be answered candidly by each reader, in the safe privacy of his own inner consciousness, if he has not the courage to stand openly to his convictions in the frowning face of conservatism and

tradition. Does any one to-day really care to listen to these Bach fugues from purely musical reasons; these monstrous tone acrobatics; these gigantic thematic puzzles; these huge, mathematically exact monuments of human ingenuity and manipulative skill, which express nothing but pride in the mastery of material, and contain nothing but cold, though perfect architectural symmetry?

Let us be frank with ourselves. Do I not voice the wish of most musicians, and of practically all concertgoers, in fearlessly stating the desire that piano fugues, by Bach or whomsoever else, whether in their native harshness or their various arrangements and disarrangements, may be henceforth dropped from the concert program as out-of-date antiquities, valuable and interesting for study in private, as an obsolete phase of the development of art, like the sphinx or pyramid, but useless as a means of expression for the intense life of our own day. Their place is the classroom, not the concert-room. I grant they are difficult to play, and that they were doubtless still more difficult to make; perhaps most difficult of all to sit and listen to; but I venture to declare, paraphrasing Macaulay, that if I am not considered a merit, they have none other.

But to return to Fran Menter. The remainder of her program comprised works, most of them familiar, by Schumann, Chopin, Mendelssohn, and Liszt, with a few new things by Moszkowski, and a startling, most fantastic, and ultra-modern composition of her own, entitled "Sonvenir de Vienna."

All the numbers were rendered with clear intelligence, fine emotional insight, and a facile, well nigh infallible technique, with genial warmth and evident, whole-hearted interest, but little of what might be called individual intensity, and no overwhelming passion; in a word, with the perfection of fully developed and sincerely earnest objective art, which, after all, may be the best art for all purposes and everywhere.

Her tone is full, warm, and plastic, but not remarkable for thrilling sensuous beauty. It suggests the handclasp of a large, noble, clear-headed, and kind-hearted matron, of goodly impulses but moderate enthusiasm, and just a touch of benevolent superiority.

The number by Liszt read simply "Rhapsodies" on the program, and we had a vague wonder as to whether we were to hear all fifteen in their entirety. When it was begun, however, we recognized and lost again the familiar strains, now of one, now of another, as if chasing a masquerader with half a dozen tricky disguises. All the most brilliant, telling, and popular portions of the second, sixth, and twelfth, with briefer fragments from a number of others, were daintily mingled and interwoven, with incredible speed and craft, until, at the close, we were left dazed, confused, and, at the close, deaf, nearly deafened, by this, undoubtedly the most brilliant and astounding concert number ever rendered upon any program.

Her own closing number, not very profound, but full of spirited rhythms, sparkling cadenzas, flashes of astounding virtuosity, harking close upon the humorously, revelling in gesticulations in double thirds and octaves, the whole bristling with stupendous difficulties, was tossed off with careless ease. Like a handful of bright-colored sugarplums thrown to a crowd of children.

In personal appearance Fran Menter was rather impressive. Her many sojourns in Russia seem to have imbedded her with the real Slavonic taste in the matter of dress and decoration. Although fully fifty years of age, she was attired, except for her jewels, like a girl of sixteen. She wore a gown of light blue (most youthful of colors), with her dark hair loose and sweeping over her shoulders, the ends rolled into heavy curls. I never knew a lady to appear in the concert-room wearing so many jewels. They included a complete train of gold and diamonds; two necklaces, one of five or six ropes of pearls and the other a kaleidoscopic display of gems of every kind and color, a foot deep; white pearls, brooches,

handkerchiefs, and brilliants were thrust into every portion of her attire.

Her audience was, for Germany, wildly enthusiastic, and we left the hall with a sense of smiling exhilaration, and feeling that we had listened to the greatest artist among a few lay pianists.

A few weeks later, in Berlin, we were privileged to listen to the French pianist and composer, Cécile Chaminade, in a program of thirty-five selections, made up exclusively of her own compositions: a trio for violin, 'cello, and piano; eight compositions for four hands; some fifteen songs; rendered by two French singers, contralto and tenor; the remainder solo pieces for the piano, many of which are familiar to our public.

Chaminade was at the instrument in every number, either as soloist or accompanist, playing everything without notes—in itself a feat of memory rarely witnessed, as the program lasted nearly three hours.

Considered from the standpoint of modern virtuosity, Chaminade was not to be considered in the strict sense a great pianist. She lacks the strength and brilliancy, the speed, and especially the octave technique, which, rightly or wrongly, have come to be regarded as the essential attributes of these latter-day giants of the piano.

Regarded artistically, she is decidedly worthy of high consideration, though she as decidedly has her limitations, as who has not? She is neither very broad, very profound, nor very versatile; but along her special line, both as player and composer, she is unique and inimitable.

Her tone is small, fine, and pure, but witching rather than warm, suggesting a little that of Liszt in certain phases, though, of course, in miniature. At times it sparkles like a shower of halcyons with the snatching through them. Again it is delicate, fairy-like, ineffably dainty, but never noble or passionate, with little genuine lyric quality, resembling in this respect that of all French pianists I have yet heard.

Her finger technique is fluent, crisp, and remarkably clean. The chief characteristic of her style seems to be archness, a certain graceful sprightly flavor, like the tone of conventional badinage in verse in the best French society, so aptly designated by them as "spirituelle." There is an evident inclination to play with her smile and her listeners, not in a would-be humorous vein, but airily, fancifully, with just a hint of coquetry. In this, her own peculiar field, she is fascinating. She has moments, too, of dreamy tenderness and pensive languor, which are wondrously attractive, but she rarely, if ever, touches the depths of profound emotion.

Chaminade's abilities as a composer far exceed her powers as a performer, whether by natural endowment or from more complete development; it is hard to say. Her piano works are all of the same piquant, graceful type, novel and capricious in their effects, neither very deep nor very strong, but fanciful, striking, and often exquisite creations, with marked individuality, forming almost a school by themselves, and all well playing, most of them, by artist as well as amateur.

Strangely enough, however, it is in her songs that Chaminade reaches her highest level. There are all melodic and, in the best sense of the term, effective; but should never be sung except in French. Here we find genuine emotion and plenty of it, covering a considerably varied range of moods, pleading tenderness, stirring passion, fiery energy, and even bold heroism, ably and forcibly expressed. Like most modern French songs they are preeminently singable, capable of full, adequate rendition, affording the singer a grateful and sympathetic task, and a chance to utilize the best that is in his voice and in his heart, and giving the audience an intelligible, well-balanced, and fully developed expression of some definite and concrete artistic idea. They are sensuously beautiful, if you will, but genuinely musical, with melodies that not only can be sung, but that almost sing themselves, and thrill the listener—qualities too often conspicuous by their absence in songs of the modern German school and its imitators, who, sympathetically, perhaps too laboriously, admirably make up and fill of points and suggestions for the student, are too sketchy, too incomplete, too vague and elusive in their effects, as well as too unnatural, not

to be impossible, in their intervals and the involved intricacy of their accompaniments, ever to be satisfactorily rendered or fully grasped by an audience.

Chaminade's songs belong to the best class of French compositions of the present day, and possess a certain charm and force in addition which is all her own, and which in large measure accounts for their popularity at home and out of France.

Her trio, too, though lacking the gravity supposed to be essential to the highest form of chamber music, in the essential of the fact that neither Haydn, Schubert, nor Mendelssohn by any means always adhered to this lofty ideal, was strikingly beautiful, full of dash and spirit, remarkable especially for its peculiar rhythms. If a work of art must could be exhumed as a lost manuscript, among the name of one of the old masters, the musical world would go mad with pride over it. But as this was actually written by a woman of modern days, and a French woman at that, the German critics were inappreciative and rather rigorous in their censure.

Indeed, the entire Berlin press was harsh and, it seemed to me, decidedly unjust in reviewing this concert (Chaminade's), which would have been a credit to many a man of any age or school. I am sorry that some of her recent compositions even got into print in this country. And I question if one of their own demi-gods, if Liszt, Mozart, or even Beethoven, if called upon to make a program of thirty-five numbers, all from his own pen, and to perform himself all the instrumental



CÉCILE CHAMINADE.

parts to play one part in all the concerted pieces and the accompaniments to all the songs, could have produced his contemporaries with an evening which would have compared favorably with that of Chaminade.

To criticism, when carefully analyzed, resolved itself simply into: First, the genuine German conviction that a woman can do nothing ably, when competing in a like effort against everything French in general, and French music in particular; and, third, a little French conviction that the performer had the opportunity to remain little, if any, physical beauty.

And even Chaminade's admirers could not help being disappointed in her personal appearance. Except for a fine figure and a fine pair of dark eyes, she seemed a very plain, middle-aged woman, with a very slight, very fine, very fair, very pale, very thin face, when seen in profile as she sits at the piano. An extremely retreating chin, that might even bordering upon imbecility, which very much marred the wonderful French and artistic power. She was dressed in a simple and artistic toilet, a strange combination of white and black, which ought to have been hideous. Her simplicity was a great contrast to the much boasted simplicity of Sophie Menter.

Miss Chaminade had been obliged to play the program given by Fran Menter, the impression made

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would have been a weak one, to say the least of it; but, on the other hand, had Fran Menter been obliged to make up her program entirely from her own compositions, the evening would have been uninteresting musically and the audience very weary. Let us give honor, then, where honor is due, equally to the greatest of female composers and the greatest of female virtuosos.

A PITCH BATTLE.

BY SYLVIA HARRIS.

It was rather a triangular affair; there was one side which held that absolute pitch was quite a common affair, that any number of the conservatory girls had it, and that the local posted kindergarten system taught it to the youngsters "in no time." There was another side holding that there was no such thing as absolute pitch; that even if there were, it was not a thing which it would be possible to teach; that the ability to carry about the pitch of a certain piano was not proving absolute pitch to a certainty, as, despite the adoption of the international pitch, nearly two manufacturers used precisely the same pitch.

A third faction there was which completed the triangle. This last held a conviction that neither of the other sides were right, that each held a little truth, all balled about with fiction; but as it had nothing better to offer than either, side number three was, for the most part, a silent factor in the war which went on, simply dodging the arguments which were tossed from side to side until they lost chain and coherency and were thrown aside, limp and collapsed.

Strange tales were told and stranger devices put up. One, in the heat of argument, was made to declare that ideas could really be weighed. One told of a friend who, when in the country, would tell upon which time the cow lowed, in what key Mr. Chantrelle sang his merry note, and the number of vibrations to a grasshopper's chirp. Another told of a friend who, at the symphony, could always tell you in what key the orchestra was playing. Then an opposite would break in with "Yes, I have known people like that. I met beside one who was supposed to have positive pitch. She would murmur, 'Ah! Listen to that grand A-dat!' Or, 'Oh what a beautiful E!' But when I got home it would not be E or A-dat, according to my nose."

Another related his absolute pitch, and very fond of giving his charms the pitch without assistance from the instrument. One night Carlyle Petersleva was accompanied. Osgood gave the pitch, and then made Petersleva proceed; but the pianist had scarcely started when he was interrupted with "Stop! that's wrong!" Petersleva ventured to remark that that was not wrong, but was adjudicated to start again. It did so, only to be stopped as before. "It's wrong! It's wrong!" then cried the director. The accompanist, however, proved to him conclusively that he was right, and then Osgood said, "Then the piano has been changed!" And so it was. You see he carried the pitch of a certain piano, there about with him, and when the piano was changed, where was his absolute pitch? Now," concluded the narrator, "I do not call anything absolute which is dependent upon the caprice of an instrument, or on anything else."

So the contest went on, and the positive became more positive, and the skeptic more skeptical, while every time the conservatists kept quiet and grew wise. Every time this group of musicals came together "pitch" was walked out, a faction straightway jumped upon either end, and, behold, a great sea-sawing ensued, while the quietists struggled to keep a neat midway between the lively jolting. There was no chance for a sensible discussion of anything else whatever. Every one with a possible idea on the subject of pitch was buttonholed, and the quiet ones had a chance to observe what a fine time the conservatists were having. The scarcity of loud ideas on the subject prompted the magazines were remodeled through, and supply with the possible hope of running upon some stray word upon pitch, until at last it came to be called the "Pitch Battle."

BY EDWARD HAXTER PERRY.

It was the writer's good fortune not long since to hear, in almost immediate succession, these two leading women in the pianistic world, representatives of two widely different and rival races, and of two correspondingly diverse schools of musical expression. They are, unquestionably, the two greatest women musicians of the present generation, the one leading her sex in executive, the other in creative, work. They are, also, the only two of rank and renown who have never visited America. Hence the comparison and contrast between them is, I think, worth the reader's attention.

There is to-day no lady pianist in Europe, and few men in the profession, who can command the same universal respect and attention as are accorded to Fran Sophie Menter, and with the best reason.

Of an eminent Bavarian family, she is by birth, as well as education, a German; although, as she has for some years filled Rubinstein's vacant place at the St. Petersburg Conservatory, and as more than twenty years ago she was made court pianist to the Emperor of Austria, she is frequently spoken of both as a Russian and an Austrian pianist. She exemplifies to the full the broad, thorough, intelligently objective German school of music.



SOPHIE MENTER.

cal art, while possessing enough of the inherent artistic instinct and fine feminine sensibility to give warmth and color to all her work and to free it from the cold and stiff pedantry too often found in the readings of distinctively German pianists.

We heard her in the Liederhalle, in Stuttgart, in a regular recital program, embracing a great variety of standard works of almost every style and a few unique modern novelties. It opened with a colossal Bach-Tanis prelude and fugue, given with a breadth and majesty, a physical power and technical accuracy, which even the mighty D'Albert might have striven in vain to surpass.

Uninteresting as this was, and, for that matter, as are all Bach fugues for piano to most listeners,—it was impossible to refuse her a tribute of profound admiration for her complete command of technical resources and the apparent ease with which she subjugated the tremendous difficulties presented. We all reverence the power to do, even when the thing done does not appeal to us, and when most wishing that the power might be applied to some more satisfactory and thankful end.

Right here, at the risk of being harnessed as a heretic, let me ask an honest question, to be answered candidly by each reader, in the safe privacy of his own inner consciousness, if he has not the courage to stand openly in his convictions in the frowning face of conservatism and

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tradition. Does any one to-day really care to listen to these Bach fugues from purely musical reasons: these monstrous tone acrobatics; these gigantic thematic puzzles; these huge, mathematically exact monuments of human ingenuity and manipulative skill, which express nothing but pride in the mastery of material, and contain nothing but cold, though perfect architectural symmetry?

Let us be frank with ourselves. Do I not voice the wish of most musicians, and of practically all concert-goers, in fervently stating the desire that piano fugues, by Bach or whomsoever else, whether in their native barrenness or their various arrangements and disarrangements, may be henceforth dropped from the concert program as out-of-date antiquities, valuable and interesting for study in private, as an obsolete phase of the development of art, like the sphinx or pyramid, but useless as a means of expression for the intense life of our own day. Their place in the concert-room, not the concert-room, I grant they are difficult to play, and that they were doubtless still more difficult to make; perhaps most difficult of all to sit and listen to; but I venture to declare, paraphrasing Macaulay, that if their difficulty be not considered a merit, they have none other.

But to return to Fran Menter. The remainder of her program comprised works, most of them familiar, by Schumann, Chopin, Mendelssohn, and Liszt, with a few new things by Moszkowski, and a startling, most fantastic, and ultra-modern composition of her own, entitled "Souvenir of Vienna."

All the numbers were rendered with clear intelligence, fine emotional insight, and a facile, well high infallible technique, with genial warmth and evident, whole-hearted interest, but none of what might be called individual intensity, and no overwhelming passion; in a word, with the perfection of fully developed and sincerely earnest objective art, while in the after-all, may be the best art for all purposes and everyday use.

Her tone is full, warm, and plastic, but not remarkable for thrilling sensuous beauty. It suggests the handspan of a large, noble, clear-headed, and kind-hearted matron, of goodly impulses but moderate enthusiasm, and just a touch of benevolent superiority.

The number by Liszt read simply "Rhapsodies" on the program, and we had a vague wonder as to whether we were to hear all fifteen in their entirety. When it was begun, however, we recognized and lost again the familiar strains, now of one, now of another, as if chasing a masquerader with half a dozen tricky disguises. All the most brilliant, telling, and popular portions of the second, sixth, and twelfth, with briefer fragments from a number of others, were dazlingly mingled and interwoven, with incredible speed and craft, until, at the close, we were left dazed, confused, breathless, and, I may add, nearly deafened, by this, undoubtedly the most brilliant and astounding concert number ever rendered upon any program.

Her own closing number, not very profound, but full of spirited rhythms, sparkling cadences, flashes of astounding virtuosity, bordering close upon the humorous, reveling in glistening runs in double thirds and octaves, the whole bristling with stupendous difficulties, was tossed off with careless ease, like a handful of dried-colored asparagus thrown to a crowd of children.

In personal appearance Fran Menter was rather impressive. Her many sojourns in Russia seem to have imbued her with the real Slavonic taste in the matter of dress and decoration. Although fully fifty years of age, she was attired, except for her jewels, like a girl of sixteen. She wore a gown of light blue (most youthful of colors), with her dark hair loose and flowing over her shoulders, the ends rolled into heavy curls. I never knew a lady to appear in the concert-room wearing so many jewels. They included a complete train of gold and diamonds; two necklaces, one of five or six ropes of pearls and the other a kaleidoscopic display of gems of every kind and color, a foot deep; while, plain, brooches,

interludes, and brilliants were thrust into every portion of her attire.

Her audience was, for Germany, wildly enthusiastic, and we left the hall with a sense of smothered exhilaration, and feeling that we had listened to the greatest artist among lady pianists.

A few weeks later, in Berlin, we were privileged to listen to the French pianist and composer, Cécile Chaminade, in a program of thirty-five selections, made up exclusively of her own compositions: a trio for violin, cello, and piano; eight compositions for four hands; some fifteen songs; rendered by two French singers, a contralto and tenor; the remainder solo pieces for the piano, many of which are familiar to our public.

Chaminade was at the instrument in every number, either as soloist or accompanist, playing everything without notes—in itself a feat of memory rarely witnessed, as the program lasted nearly three hours.

Considered from the standpoint of modern virtuosity, Chaminade can not be considered in the strict sense a great pianist. She lacks the strength and brilliancy, the speed, and especially the octave technique, which, rightly or wrongly, have come to be regarded as the essential attributes of these latter-day giants of the piano.

Regarded artistically, she is decidedly worthy of high consideration, though she is decidedly less her limitations, as who has not? She is neither very broad, very profound, nor very versatile; but along her special line, both as player and composer, she is unique and inimitable.

Her tone is small, fine, and pure, but witching rather than warm, suggesting a little that of Liszt in certain phases, though, of course, in miniature. At times it sparkles like a shower of halstones with the sun shining through them. Again it is delicate, fairy-like, ineffably dainty, but never noble or passionate, with little genuine lyric quality, resembling in this respect that of all French pianists I have yet heard.

Her finger technique is fluent, crisp, and remarkably clean. The chief characteristic of her style seems to be archness, a certain graceful sprightly flavor, like the tone of conversational badinage in vogue in the best French society, so aptly designated by them as "spirituelle." There is an evident inclination to play with her subject and her listeners, not in a would-be humorous vein, but airily, fancifully, with just a hint of coquetry. In this, her own peculiar field, she is fascinating. She has, moments, too, of dreamy tenderness and pensive languor, which are wondrously attractive, but she rarely, if ever, touches the depths of profound emotion.

Chaminade's abilities as a composer far exceed her powers as a performer, whether by natural endowment or from more complete development it is hard to say. Her piano-works are all of the same pigeon-hole, graceful type, novel and capricious in their effects, neither very deep nor very broad, but fanciful, striking, and often exquisite creations, with marked individuality, forming almost a school by themselves, and well worth playing. Most of them, by artist as well as amateur.

Singularly enough, however, it is in her songs that Chaminade reaches her highest level. These are all melodious and, in the best sense of the term, effective; but should never be sung except in French. Here we get genuine emotion and plenty of it, covering a considerably varied range of moods, pleading tenderness, stirring passion, fiery energy, and even bold bravado, ably and forcibly expressed. Like most modern French songs they are preeminently singable, capable of full adequate rendition, affording the singer a grateful and sympathetic task, and a chance to utilize the best that is in his voice and in his heart, and giving the developed an intelligible, well-balanced, and fully developed expression of some definite and concrete artistic idea. They are, in fact, the only songs of the modern German school and its imitators, which, though not noticeably, perhaps too laboriously, original and admirably made, and full of points and suggestions for the student, are too sketchy, too incomplete, too vague and elusive in their effects, as well as too unnatural, set

to say impossible, in their intervals and the involved complexity of their accompaniments, ever to be satisfactorily rendered or fully grasped by an audience.

Chaminade's songs belong to the best class of French vocal compositions of the present day, and possess a certain charm and *fineness* in addition which is all her own, and which in large measure accounts for their popularity both in and out of France.

Her trio, too, though lacking the gravity apposed to be essential to the highest form of chamber music, in spite of the fact that neither Haydn, Schubert, nor Mendelssohn by any means always adhered to this lofty plan, was strikingly beautiful and contained many rich and strictly novel effects, full of dash and spirit, remarkable especially for its peculiar rhythms. If a work of equal merit could be exhumed as a lost manuscript, bearing the name of one of the old masters, the musical world would go mad with pride over it. But as this was only written by a woman of modern days, and a French woman at that, the German critics were inappreciative and rather vigorous in their censure.

Indeed, the entire Berlin press was harsh and, it seemed to me, decidedly unjust in reviewing this concert of Chaminade's, which would have been a credit to man or woman of any age or school. I am sorry that some of their severe comments even got into print in this country. And I question if one of their own demi-gods, if Schubert, Mozart, or even Beethoven, if called upon to deliver a program of thirty-five numbers, all from his own pen, and to perform himself all the instrumental



CÉCILE CHAMINADE.

solos, to play one part in all the concerted pieces and the accompaniments to all the songs, could have presented his contemporaries with an evening which would have compared favorably with that of Chaminade.

The criticism, when carefully analyzed, resolved itself mostly into: First, the genuine German conviction that a woman can do nothing ably, when competing in a line hitherto monopolized by men; second, the race prejudice against everything French in general, and French music and musicians in particular; and, third, a little irritation that the performer had the effrontery to remain single and still well on toward middle life, and to possess little, if any, physical beauty.

Indeed, even Chaminade's admirers could not help being rather disappointed in her personal appearance. Except for a fine figure and a fine pair of dark eyes, she can boast no physical charms, while her face is unfortunately in her favor, when seen in profile as she sits at the piano. An extremely retreating chin, that might be called no chin at all, gives it an expression of weakness bordering upon ineffectuality, which very much belies her mental and artistic powers. She was dressed in a wonderful Parisian toilet, a strange combination of blue and heliotrope, which ought to have been hideous and was charming, and wore not a single gem. Her elegant simplicity was a great contrast to the much bedizened attire of Sophie Menter.

If Miss Chaminade had been obliged to play the program given by Fran Menter, the impression made

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would have been a weak one, to say the least of it; but, on the other hand, had Fran Menter been obliged to make up her program entirely from her own compositions, the evening would have been uninteresting musically and the audience very weary. Let us give honor, then, where honor is due, equally to the greatest of female composers and the greatest of female virtuosos.

A PITCH BATTLE.

BY HELENA MAIGRE.

It was rather a triangular affair; there was one side which held that absolute pitch was quite a common affair, that number of the conservatory girls had it, and that the local petted kindergarten system taught it to the younglings "in no time." There was another side holding that there was no such thing as absolute pitch; that even if there were, it was not a thing which it would be possible to teach; that the ability to carry about the pitch of a certain piano was not proving absolute pitch to a certainty, as, despite the adoption of the international pitch, scarcely two manufacturers used precisely the same pitch.

A third fact was that which completed the triangle. This last had a conviction that neither of the other sides were right; that each held a little truth, all halled about with fanaticism; but as it had nothing better to offer than either, side number three was, for the most part, a silent factor in the war which went on, simply dodging the arguments which were tossed from side to side until they lost shape and coherency and were thrown aside, limp and collapsed.

Strange tales were told and stranger defenses put up. One, in the heat of argument, was made to declare that ideas could really be weighed. One told of a friend who, when in the country, could tell upon which tone the cow lowed, in what key Sir Chanticleer sang his merry note, and the number of vibrations to a grasshopper's chirp. Another told of a friend who, at the symphony, could always tell in what key the orchestra was playing. Then an opinion would break in with "Yes, I have known people like that. I sat beside one who was supposed to have positive pitch. She was a mummer, 'Ah! listen to that grand A-flat!' Or, 'Oh, what a beautiful E!' But when I got home it would not be F or A-flat, according to my score."

Another related the following tale: "George Osgood was very proud of his absolute pitch, and very fond of giving his choruses the pitch without assistance from the instrument. One night Carlisle Petersles was to accompany. Osgood gave the pitch, and then bade Petersles proceed; but the pianist had scarcely started when he was interrupted with 'Stop! that's wrong!' Petersles ventured to remark that that was not wrong, but was admonished to start again. He did so, only to be stopped as before. 'It's wrong.' It was wrong," thus derided the director. The accompanist, however, proved that he was right, and then Osgood told him conclusively that he was changed! And so it said, "Then the piano has been changed! Now, it is his absolute pitch? Now," concluded the narrator, "I do not call anything absolute which is dependent upon the caprice of an instrument, or on anything else."

So the contest went on, and the positivities became more positive, and the skeptics more skeptical, while every non-committal kept quiet and grew wise. Every time this group of musicals came together "pitch" was the first thing that was said. One day, when the director walked out, a faction straightway jumped upon either side, and, behold, a great sea-sawing ensued, while the quietists struggled to keep a neutral midway between the jostling. There was no chance for a sensible discussion of anything else whatever. Every one with a censure of anything else subject of pitch was hushed, possible ideas on the subject ones had a chance to observe what the scarcity of lucid ideas on the subject prevailed. The magazines were scrambled through, simply with the possibility hope of running across some story word upon which, still at last it came to be called the "Pitch Battle."

One evening some one had been reading from an analytical program prepared by Mr. W. F. Apthorp. One made a remark as to the clear and concise way in which he said what he had to say.

"I believe we have a pretty good opinion of Mr. Apthorp, have we not?" queried one of the non-committal.

There was a general consent, and some one added, "I'd rather have Apthorp's opinion on a subject than the concerted opinion of the whole cull of musical critics."

"Then why not ask his opinion on absolute pitch?" asked the quiet one with a smile.

Well, they agreed to it, and also to take what Mr. Apthorp should say as the last word on the subject, and the *faute* to all the discordant warring.

I fear the one who wrote the letter permitted some of the amusements felt in the whole proceeding to peep through. At any rate, I know she said, like Rosa Dattle, "I only ask for information," and she got there. There came in reply a full and clear little treatise that they wrote again to ask that the letter might be published for the enlightenment of all who might be hazy on the subject of pitch. A gracious permission was returned, and here is what Mr. Apthorp had to say of absolute pitch.

(You will see that the two phrases, "The loose use of language" and "relative pitch" served to clarify matters for the pitch-battlers to a remarkable degree.)

MR. APTHORP'S LETTER.—"Absolute pitch" may mean either of two things, as the loose use of language goes in common conversation. It may mean either a certain definite musical pitch, to be expressed in figures as a definite rate of vibration per second, or it may mean the power of recognizing each pitch by ear.

In the first sense, there is no absolute, that is, invariable, pitch recognized all over the musical world. The note C, for instance, does not always represent the same rate of vibration. It may be a little higher in Paris than in Munich; a little lower in Boston than in London. There is no universally recognized standard, but nearly every country has a standard of its own. In European countries that support great standing armies, this standard is legalized and enforced by the government for the sake of uniformity in pitch in all instruments made for use in military bands.

In the other sense, as for absolute pitch which does not exist. By this is meant the power of recognizing any note by ear, without being furnished with any standard of comparison. The Germans call it *des tréf*. This power is not very common, even among musicians; but a good many, especially violinists, have it. If some one strikes C on the piano, without your seeing the key-board or knowing what note he was going to strike, without his having previously given you the pitch of any note in the scale, and you recognize the note struck by the key, then you have 'absolute pitch' in your head. If, on the other hand, he strikes C and tells you it is C, and then strikes some other note, which you recognize correctly by ear, then you have only proved that you have 'relative pitch,' for you have recognized the note merely by the interval it has with the C that was given you as a standard.

Some favored individuals have the ear for absolute pitch in an extraordinary degree of delicacy. Clara Louise Kellogg, for instance, could give you Cevant Gaudin C, Steinway C, French 'normal diapason' C, or her own head, without touching an instrument. Mr. John Preston had the same power. But, in common parlance, having absolute pitch means being able to give you any note you please at the standard pitch of the country you live in, without referring to any instrument."

"Musical language constitutes the highest, the most pure and sacred form of human thought, the most wholly separated from materiality or convention. Whoever arrives at thinking in music as he thinks in the familiar language finds his ideas immeasurably enlarged. This faculty in its full is reserved for the elite alone, but every real musician has felt its force."

IDEALS FOR PIANO TEACHERS.

BY COLE STANTON BROWN.

FIRST of all, last of all, and above all, the ideal of the piano teacher should be to teach music. That this is not the case is abundantly illustrated in the work of the amateur pianist. The first ideal is evidently to teach piano-playing, and, moreover, to bring the pupil as soon as possible to the point where he has something to show for his study, the something to show being usually a facility, a manual dexterity, which, while it is necessary to piano-playing, is often acquired without an intelligent conception of music.

The study of the piano is so common because there is no other instrument so well suited to music in the home. It serves as an accompaniment to singing, as a means of reproducing at least echoes of orchestral and choral music. Through the piano one individual in the home can express the underlying principles of music—rhythm, melody, and harmony. But unless piano-playing is regarded by the teacher as simply a means to an end, how can he expect his pupils to enter, appreciate, and interpret the world of beauty, the world of art, for whose sake music is?

The piano exists merely for the sake of one means of art expression, art itself being one of the means in which the human soul embodies itself and expresses its conception of the universe. This is the only true conception of art. It is self-expression by man; the indication of his consciousness of the beautiful. It reaches its highest when man's conception of the beautiful is identical with his conception of the good and the true. I shall not do more than refer to the type of mind which sees only one phase of this unity,—this three-in-one,—as, for instance, the pianistic, which emphasized the good and repressed the feeling for the beautiful. We have with us all types now, and the undue emphasis of any element produces an unbalanced, unbeautiful result.

The first element in beauty is order, the recognition of a unifying law which underlies all expression. The appreciation of this element, even though it were instinctive, would certainly place the instrument and the technical mastery of that instrument beyond the ideal to be expressed through it. At the same time, the very fact that it is the lower is the reason for first attacking and mastering it. But to separate technique from the ideal of beauty is as great an impossibility as to separate any function of the mind from the others: as, for instance, thinking from feeling and willing—all are involved. And since the reason *d'être* of technique is the expression of the beautiful, the two can not be taught separately.

Determination and control of muscles may be taught apart from piano-playing and tone-production, but they are to be sought and acquired for the purpose of tone-production. Tone production itself fails of its ultimate object if it gratifies only the sense of hearing and bears not a message to the man through his senses.

What has it profited an artist when he has excited the wonder of his audience by the facility of his pupil's fingers in scale work, strength in chord work, memory of many pages of notes? It may prove a piano teacher by bringing more pupils to be trained, more credit to his mill, but it were, and by filling his pockets. Very well, "render unto Caesar the things that are Caesar's," but the artist and artist are in no wise profited by a mechanical display, however perfect it may be.

Doubtless there is good in this mechanical drill. The resultant self-control, direction of motor activity, keen observation by the eye, a certain kind of reasoning power, an intellectual understanding of musical forms, are all means to an end. These are the tools. An artisan may use the tools and produce good, honest work, but his art is more than that. Art is the free play of the soul's creative power. All this work must be transformed by the alchemy of the mind into a product which bears the marks of free spontaneous activity, and the result should make us say, "how beautiful," not "how wonderful."

The artist is the one who is conscious of his creative power, and glories in it; is filled with the joy of doing, as the care-free child is filled with the joy of living. This perfectly healthy man is unconscious of his physical self,

so taken up is he with the pleasure of using that self. It is a joy to walk, to breathe, to exist. So with the artist. The sculptor is not so much filled with thought of block and chisel as of the figure concealed in the block awaiting deliverance at his hands. The painter is more concerned with the image in his mind than with the pigments which shall represent that image to himself and to us. The musician speaks what he already hears in a clear voice speaking within himself. But you say "all piano pupils are not artists." None of them are, except potentially, when they come to be taught; all of them are from the standpoint that each is a human soul with the power of self-expression. Doubtless a large percent of the piano pupils are wasting time and energy, but it is not altogether the fault of the pupils. No one acknowledges this more quickly than the good piano teacher; no one deplores it more than he. And until more teachers have an intelligent conception of music as an art, and teach piano-playing as one phase of a greater whole, which must be studied before one can be musical in piano-playing, we shall continue to have gymnastic feats, vain shows of physical and perhaps intellectual skill, but no art.

To illustrate, it is better from the artistic point of view to have the pupil study and play the compositions which he can understand and feel. It is all very well to give him constantly works which are somewhat beyond his comprehension for the purposes of study, because people must be led on, but for playing alone to the theater class, dear public, are all hurt by any other course. It is small wonder that the mass of people do not love great music. To love the best is the result of education, and the only way for most people to be educated is by hearing again and again good things well done.

The good or artistic things are not all elaborate and tremendously difficult. To do them well requires, besides such control of the body that it will obey the will, and an intellectual perception of what is to be done, a conception of something more than notes, muscles, keys, or even tones and forms; something we call soul, or spiritual meaning, or highest or ultimate end of the work, or artistic content. This is the result of creative power, which is never exercised except under the conditions of freedom and spontaneity.

To play artistically necessitates a measure of freedom from technique, because technique has become so much a part of one's self that it is second nature. Being second nature, it should retire into the background and leave the first place to that for which it exists.

In so far as thought of the personal self is present, either as a hindrance to free expression or as vain pride in the performance, the ideal is obscured. But what shall be said of the performance barren of any ideal to be expressed? Let us have art, though it be simple and crude, and leave artlessness to the trades.

THE SCALES AGAIN.

THE IMPORTANCE OF METRONOME AND ACCENT.

BY KATE WALDO PERC.

It may seem superfluous to write hints upon scale practice to readers of THE ETUDE, when they are so constantly reminded of two very essential ideas in scale practice—the metronome and accent. But bad and notice so often, when "a word" to the industrious would be "efficient," that I will add my emphasis.

In one instance I have in mind the student (very eager and thorough) is a constant reader of THE ETUDE, and is taking lessons with one of the best-known teachers in a flourishing young city. Yet her scale practice is as good as useless, because there is no particular aim, and no end is gained, unless it be a good five or ten minutes' wandering up and down over a keyboard! Her fingers go at about the same tempo the regular order, up and down, over the scales in their regular order, and she vaguely wonders why her scales do not grow more brilliant, and why she can not

play them as fast as her teacher seems to expect her to do. She may continue to practice them in that way without accent (unless it be an occasional *Allegro* with the much abused and neglected thumb) until the end of time, and if ever her scales sound more brilliant or her fingers manage to cover the keys much more rapidly, she may consider it a most delightful accident.

I claim that it is next to impossible (with the average student of music) to gain speed without the use of both metronome and accent. A spasmodic kind of speed may be gained, which hurries her and stumbles there; but swiftness and speed can be gained together only with the use of these two co-workers for which I present my plea.

The best hour's practice I have ever done has been spent upon one group, say of eights or nines, stopping each time on "two," and pushing the marker of the metronome down one peg at a time. When you employ the first group at one hundred, take the second one alone, stopping at three each time. Take one and two, over and over, working gradually, with the metronome mark higher and higher, until you are finally able to do exactly with the metronome click. Then you are men and useless has become fascinating to a degree.

The method of toning employed by the player has it was worth while, and what seemed before a tedious and useless has become fascinating to a degree. To wonder why no one ever told you how to practice. *Ay*, there's the rub! Our teachers think it is above them to investigate our methods of practice, or trouble themselves to do other than hear us "play!"

Even with the most earnest and industrious of us, minutes and even hours sometimes go by when consciousness they have been worse than wasted, because our thoughts have been here, there, and everywhere. Just here the accent and metronome will strengthen us, for you must hold your attention upon that incessant "tick, tick," else go distracted through the lack of sympathy between pendulum and finger.

Teach us how to practice, and our playing will take care of itself.

TOO MUCH "THUD!"

BY HERVE WILKINS.

MUSICAL critics and others who are wont to discuss methods of touching the piano seem never to take into account the wide and marked differences which exist between the various sorts of piano actions. The writer was once seated in the old Academy of Music in New York, listening to a piano recital by a well-known artist. A distinguished American musician and piano teacher sitting near was heard to inquire of his neighbor, "What piano is that?" and on being told the name of the maker, replied, "I do not like it; there is too much thud to it." To consciousness this word "thud" expresses the effect of the woody knock or bump which in some pianos precedes or accompanies the tone when a key is sounded.

This sound can be detected in all pianos, but varies greatly in its prominence relative to the tone of the strings; sometimes the thud sounds so strongly as seriously impair the effect in spite of the utmost skill in touching on the part of the player.

There are great differences in the elasticity, freedom, and responsiveness of piano actions.

There are also many names for actions, according to the type or model, such as the Erard action, so-called, the Bova action, the English action, and others, and each has its peculiarities as to the weight of resistance to the fingers and other features; each has its advantages, and each its disadvantages.

There are several elements in the construction of actions which influence their qualities in conveying the intention of the player so as to secure an expressive result.

We say in general, speaking of a given action, that it is or that it is not responsive, but we seldom or never look for the reasons why. There are some actions upon which it is impossible to play with any shading; everything must be loud or else weak and muffled, for the action is weak; and, especially, there are many actions in which

the tone will respond only to a blow upon the key; on such an action any "caressing" touch will be tried in vain, and delicate nuances become impossible.

There are various matters, aside from the hardness of the hammer, which influence the responsiveness of an action. One of these is the balancing of the keys. 'Tis should be so arranged that the key will yield readily to the slightest touch, and return to its level when released with promptness, but without hardness. Such an action will be free but elastic.

The *thud* which is more or less evident when the hammer strikes the strings in playing is partly due to the resistance of the hammer fllets, which may be too consistency; but the principal reason of all is that the scale of the piano is so drawn up that the hammer touches the string at a node, whereas it should touch in the middle of a loop, or half-way between two nodes, where the swing of the string is greatest. The great desideratum is the touch and action is to hear the tone swelling forth when the key is actuated with free and true vibration, and without delay, for, in some instruments, after the key is struck the string seems to waver and seek to mark its way up and back with every strong accent.

The method of toning employed by the player has it was worth while, and what seemed before a tedious and useless has become fascinating to a degree. To wonder why no one ever told you how to practice. *Ay*, there's the rub! Our teachers think it is above them to investigate our methods of practice, or trouble themselves to do other than hear us "play!"

A touch which is rigid, spiteful, or which is given by worn out or disordered nerves can not be good, nor can the best tones be produced at the piano by motions which are obviously irrational and unphilosophical.

The motion of the piano keys is up and down, and the motions of the finger-points in playing are of the same. The so-called shutting of the finger or the hand in playing is not rational, for the tone is thereby produced and discontinued by a continuance of the same motion. The release of the tone and of the finger ought to be by a motion contrary to that by which the tone is produced,—down for producing the tone, up for releasing it. By the shutting method the finger is first extended, then suddenly curved inward striking the key and releasing it in its flight. This necessarily results in inequalities of tones, since the fingers are of unequal length, and, of course, they therefore strike the keys at making the "shutting" motion. The thumb also, being of totally different pattern and use to the other fingers, can not be treated like them, for the fingers produce tones through the use of the flexor muscles, while, on the contrary, the thumb produces its tones through the downward effort of the extensor muscle.

This is a good argument for the sole use of up and down motions in touching the piano, and opens the way to a consideration of the various sorts of touch required by different composers for the piano, for, as every one will have observed, the predominant attitude of a composer as regards tone and effect is always unique and individual, and demands an appropriate attitude and special control from the artist who will perform his works properly. For examples we may specify Liszt, Beethoven, and Chopin. The modes of thought, the style of compositions, the ideals of musical effect, and the inner life of these three men are each widely different to that of others. Liszt has less regard for musical tone and greater desire for glittering effect; Beethoven is the exponent of logical thought and inspired discussion of themes; Chopin is the apostle of anxiety and sensuousness, forbidding rudeness of attack, yet demanding great power of tone under absolute control, avoiding all harshness.

And so the Liszt student must learn to meet the demands of Liszt's music and to play it with the glittering brilliancy and the sonority which is required.

Beethoven must be studied in great detail, to observe his penetrations and accents, groupings, and discriminations; where, amid many concurrent voices, now one and now another predominates; also to discern the psychic import of his ideas and follow critically and appreciatively all the logical sequence of ideas, and the characteristic, and often wonderful ingenuity of his working out.

Chopin ought to be approached with diffidence by nine tenths of those who play the piano, for only those who take care and who have learned how to play the

GROWTH.

BY FRANCIS J. ROBINSON.

"We must look forward or die." "The wine of life" is the scene of progress, of growth.

This is especially applicable to the study of music. It is absolutely fatal to all chances of success in the musical life to stand still. Of all the ways and means by which growth may be promoted in this, our chosen work, it is the writer's intention to refer particularly to the act of looking.

It is not creditable to the profession that many of its members will not examine or even "look over" new musical works which bear upon both elementary and advanced teaching. It is not uncommon to meet teachers and students of music who tell us they have no time to read.

To read, that which interests us in a good rule, but we must endeavor to widen our interest, because the temptation is great to read only that which deals in some way with one's specialty, and it is often said of musical persons that "they know music, but they know nothing else."

It is not in the line of growth to concentrate all our energies in one channel to the exclusion of the best of other subjects which should claim equal attention. There are other departments of art: there is science and philosophy, and foreign languages—subjects innumerable. We must beware of the low of interest in general culture.

It is not necessary that a musician should become a close student of other than his own art; it is not technical but practical knowledge that he needs. The scientist should know something of music, the musician something of science.

No time for reading is argued by many who cheat themselves into this belief. Right here the need of being systematic might be emphasized. When we consider the lives of some of the world's greatest men, and the thousand and one things for which they find time—business, activity, philanthropy, politics, and perhaps, in some cases, "a side time," the production of what are often considered by the public to be literary gems, we realize to what advantage time can be utilized when there is a right and systematic arrangement of it.

The influence of books in purifying the taste and elevating the character is very great. Life is often so prosaic and its daily scenes so commonplace, and well-chosen books elevate our spirit, lead to a better appreciation of that life and all its interests, and strengthen our personality. For example, what reader of Mr. Brown's personality. For example, what reader of Mr. Brown's personality. For example, what reader of Mr. Brown's personality.

Home, Shakespeare, Plato, Dante, say the pathways to general knowledge; that pathway which strengthens personality. It is from the end that the true musician appears in his beauty, and anything which enlarges his vision and ennobles his ideals enables him to more truly interpret.

Resisting one more to the temptation to read only books bearing on a subject, I am reminded of the fact that too many so-called students of music neglect the literature, and are woefully ignorant concerning its history and progress.

My argument here is for a thorough and careful study of the literature of music, and constant effort to acquire general knowledge to such extent as may be all right to the end that our growth in character and soul may be an all-round, even development—an unfolding of the entire higher nature.

In studying music we are already under the influence of one of the greatest of educational powers. We find, at the very beginning, as we take up the mechanical side of music, a demand upon patience, a need of concentration, a necessity of thinking before doing, a need of perseverance and determination—all qualities which help to broaden and strengthen character, while from the artistic side there is an appeal to all that is highest and best in humanity.

—Music is so solemn a matter that I do not feel justified in trying to write it in a style which does not touch my heart and soul.—Wendell Phillips.

HOW TO INTEREST CHILDREN.

BY E. J. DEWEENE.

ONE of the problems which constantly confront the teacher is, How can I keep the child interested? Most teachers will admit that without interest there can be no enthusiasm, and without enthusiasm music study or any other study becomes a burden, and the music hour, at any other time, must be recognized, first of all, that one of our duties is to make children can understand music is a beautiful art, which children can understand and enjoy, and not solely a mathematical science to be measured by rule and compass. The child should be approached on the melodic side. Children love melody; they can not thrive without it. Exercises are, of course, to what advantage time can be utilized when there is a right and systematic arrangement of it.

In regard to pieces, only those should be given which, in addition to their being tuneful, are directly useful to the fingers. It is also well to select pieces which are descriptive rather than purely lyric. Children love descriptive rather than purely lyric. Children love descriptive rather than purely lyric. Children love descriptive rather than purely lyric.

Another excellent way to interest children is to teach them to write on scales, if the teacher decides that they must be given in the early stages of instruction. This plan has a twofold object. First, it impresses upon the child the importance of scales,—surely a most important development of the thinking faculty.

Second, it gives the child a chance to observe the thinking faculty. It develops the thinking faculty. It develops the thinking faculty. It develops the thinking faculty.

Third, it gives the child a chance to observe the thinking faculty. It develops the thinking faculty. It develops the thinking faculty.

A TALK TO STUDENTS.

BY BENNETT T. WINCHESTER.

If there is any one profession to acquire which it takes an endless amount of back-bone and grit, it is the musical profession.

There are so many discouragements to the young musical man, of a nature not encountered in other lines of art, that they at times seem almost insurmountable. The writer, addressing these words especially to students, does so with the remembrance of his own student days fresh in his mind.

Nine fathers out of ten discourage their children from taking up music as a profession. Why, I have always been at a loss to understand. To be sure, there are many "scrub" musicians; many make most dismal failures; very many lead a very precarious existence. But is this not so in every profession? In every case where failure may be traced to some fault of the sufferers. Those who do not succeed have not, as a rule, persevered until they reached a position where they could command respect. They have not aimed for the topmost round of the ladder. Musicians of this type are being constantly weeded out, which makes good the saying, "Plenty of room at the top."

It takes a long, long while to reach the top, or even to get in sight of it; but it pays to make for it. A ship would never get anywhere if it did not steer for the harbor. Young musicians are the ships sailing upon the ocean of musical life. Have some goal to reach. Don't be shiftless and wander about aimlessly. Have a ruler, and use it well. Have an object in living, don't "just stay." You have work to do in your life and you must prepare for it.

Do not be a jack-of-all-trades and a master of none. Be a specialist. In the small towns the "professor" of the place is the man who can play (?) any instrument from a month-gown to a steam calliope. The artist, however, is invariably the man who makes a specialty of some one instrument, or of the voice. You can not be an expert performer upon the violin and at the same time play the organ scientifically. Either instrument would take every minute of your practice time, to make any headway at all. These are days of specialists, not only in the musical profession, but in all lines of thought.

Do not wear long hair as soon as you enter a conservatory. I know you at once feel "professional," and I know a great many of your fellow-students will make a specialty of criticizing their "flowing locks"; but do not, my dear brother, make hair your specialty.

Young physicians naturally attempt to grow a luxuriant beard before they begin their practice. There is some excuse for this, because they must look mature and wise in order to gain the confidence necessary to the successful pursuit of their work. Long hair, however, is not necessary to your work, although many of us seem to have a delusion that it has been considered as a necessary adjunct to our art.

Do not try to look odd. Why should you? You are an ordinary human being gifted with the divine spirit of music in your soul, and having the power and ability to give expression to it. You need not have the air of a professional man; you will do just as good work without being looked upon as a freak.

We musicians have had the name of "knowing nothing but music." That day has passed. The musician of to-day who has standing and prestige must be educated and refined.

At the beginning of our conservatory or college course we at the very start meet with a discouragement. After years of local training we apply at one of the conservatories for admission. Our ardor is immediately cooled by the reception we get at the office of the institution. The person in charge of the college office should be possessed of a kind heart. I have had quite a thorough experience, and in almost every case the secretary, or office manager, takes especial pains to belittle the beginner, and to make him feel that it will be a very great favor to accept him at all, when really

the life and success of the institution depend entirely upon the number of pupils it can secure.

I do not claim that the beginner should be unduly encouraged; but medical colleges encourage their applicants; so do all the institutions of learning—except the musical.

I will remember my first appearance as a humble applicant at a conservatory. The atmosphere of the whole place, from the porter who opened the door to the secretary in the office, seemed to be at freezing point. Do not let your first impression on entering a conservatory take the emotion out of you. Remember how many of us started before you. You will be made to feel that you are a very inferior mortal, which, musically speaking, you are. But as you begin to show that you are in earnest, and are there for the sole purpose of learning, an interest will be taken in you by your teachers and the friends which you will make. Your first impressions of things, although by no means groundless, will really make you see your proper place as a student. I learned to love my college life, as every earnest musical student does.

There are discouragements through all our lives, and difficulties to overcome. Beethoven had a deal of trouble in acquiring the noble position which he eventually won. Handel, too, traveled an up-hill road to success. His father bitterly opposed his idea of becoming a musician. Young Handel persevered, however, amid some very trying surroundings, and to-day his name is immortal. Some of our noblest themes are from his pen. Richard Wagner had troubles all his own. His parents were determined to make a lawyer of him, and started him on that track. Richard got side-tracked, however, and reached the end for which he was undoubtedly created. What lawyer of to-day would not give up his legal work and become a musician if he knew absolutely knew—he could do just what Wagner did?

John Sebastian Bach, the name most familiar to all organists, was another persevering musician. A younger, labored under difficulties which would make music seem utterly out of the question to most of us. For instance, he used to engrave the copper plates from which his compositions were printed—a task most trying to the eyes. He wanted some manuscript once which his brother Christopher had, but which he would not allow John Sebastian to use. The young man had made up his mind, however, that he would have them. He used to steal up to his brother's room, night after night, and copy the manuscript by the light of the moon.

To those who are poor come the real hardships in acquiring a college education of any sort, especially in music. Free scholarships are given only to those who have exceptional talent.

I know of a young lady for whom I always had the warmest feeling of respect and admiration. She pursued her studies in the conservatory, and paid her own way through four years of the hardest kind of struggling. She lived in a small furnished room and tutored a few pupils in French; in the summer she acted as waitress in a sea-side hotel. Through these means she paid her way, and this brave girl is to-day one of our foremost concert and church singers. Another case is that of a courageous young fellow who made his own way through the conservatory. He was a personal friend of mine. It used to do us all good to help lighten his burdens. He used to walk fifteen miles to the city three times a week in order to pursue his studies, and labored under the disadvantage of being unfamiliar with the English language. We used to help him pronounce his words, and after three years' hard work he came out decidedly on top. Is not this encouraging to those who are just now finding the way rough? "Look for thy when light is longest."

On the other hand, there are many students who are children of wealthy parents. They can sail on a "downy beds of ease." This class of student, however, seldom bears the trials which merely as a "fad," and we after years.

Speaking of the class of students who are not hampered by having to "count every cent," I might mention Mendelssohn. He was, of course, a thoroughly earnest

student, as his glorious life afterward proved. Mozart, too, in his early days had the backing of wealthy patronage.

The success that is the most satisfying, the most gratifying, is the success which comes by hard work during our days of training. He is the true artist who has withstood faithfully all difficulties as though guided by some bright star in the distance which have ever beckoned him on to better work, though his life may have been guided through mist and gloom. A life well spent in the musical vineyard, it seems to me, must in the end come to a beautiful close.

CHOOSING MUSIC AS A PROFESSION

We often hear the question, "Am I fitted for music?" and also such expressions as "I have a good idea for music and should be successful if I only had a chance," or "I wish I had studied music my young," etc.

We do not understand, says the "Metronome," why any one should waste his or her time in vain regrets of this kind. If a person is gifted with musical genius, it will come out in some form in due time, but it will never seek those who are constantly sighing over lost opportunities. So many men and women rush into the musical field who have no ability whatever that it is no wonder that they are overcrowded with the hundreds, thousands—of half-educated instrumentalists and vocalists. They choose the musical vocation not because they have any talent, but because they want to shine above others, and foolishly imagine that a musician's life is an easy one. They are so carried away, but with self-conceit that they really think that the musical art would suffer without their aid.

No one is fitted for music who is afraid of work, and no matter how high or how grand may be one's idea of the art, he will fall flat unless there be something practical in the person himself. The number of people who would have "startled the musical world" had they been blessed with opportunities "when young" would probably go away up into the thousands in this country alone! Perhaps it is wise that they were deprived of studying the divine art in their youth, for just imagine how we should be overrun with musical geniuses now had they been allowed to develop their wonderful gifts!

BLASTS FROM "THE RAM'S HORN."

—Activity is safety. Inaction is danger and death. Work, or die.

—Whatever the heart does is done well.

—Failure is the guide that often leads us to success.

—Some men blow their own trumpets by praising in others what is most conspicuous in themselves.

—Take an independent thinker to go hunting for new ideas.

—If you can't swim, never wear an unknown waist.

—Education is a mental mariner.

—Character is the mirror of thought.

—Effort converts the ideal into the real.

—The man who roars who does not make the best of himself.

—To get the good out of the years, we must learn how to live each hour well.

—Be what you want others to think you are.

—The development of the best within us is often due to our failures than to our successes.

—The man who makes no mistakes, makes no progress.

—Laying the art to the branches instead of "the root of the tree" will not keep new ones from sprouting.

—Investigation is a cure for prejudice.

—The happiest people in the world are those who are at rest from themselves and at work for others.

—Are you in earnest? Seize this very minute.

—What you do, or think you can, do.

—The man who lives for a purpose, helps give others a purpose for living.

—The big "I" sees everything but himself.

—It is a pregnant adage which says, "If you never do what you can't, you'll never do what you can."

HOW TO BECOME A COMPOSER.

BY C. FRED KENYON.

Most proverbial sayings, whilst containing much truth, generally considerably overstate it. For instance, we have often heard that "a poet is born, not made"; but, as a matter of fact, a poet is both born and made. The greatest imaginative genius on earth never made. The poet without having studied the comparative value of the sounds and the meanings of words, the technical meters and rhythms, and the thousand and one specialities which make up the poetic art. And it is just the same with the composer. A great composer must, in the first instance, be born with the power of creating great music; but before he can become a great composer it is necessary for him to go through years of hard work and steady application. It has many times been proved that to become a great composer it is absolutely necessary that one should acquire a wide and full knowledge of harmony, counterpoint, and orchestration very early in life,—probably before one is twenty years of age, and certainly before one is twenty-five.

In the present article I do not wish to discuss "great" musicians, but merely those who, by means of exercising their originality or ingenious fancy with which nature has endowed them, are able to write pleasing and melodious pieces which may charm a dull half-brain. It is the very outset, let me say at once that it is possible for any one possessing musical abilities slightly above the average to compose pleasing and tasteful music if, at the same time, he have, in a small degree, the power to create. The reason why so many really musical people never attempt composition is simply because they are unconscious of their own powers in this direction. Let me give a few hints, by following which the would-be composer may overcome the difficulties that lie in his path.

First of all, then, it is necessary that he should possess some knowledge of harmony. It is not necessary for him to enter into a long and arduous course which may take him years to go through; but it is essential that he should master the elements and first principles of the science in such a way that he can never forget them. A thorough grasp of the principles of harmony is necessary for composition as a knowledge of grammar is a sine qua non for writing and speaking correctly.

When this knowledge is once acquired, the initial, and most tiresome, difficulties are overcome. People have often said to me, "Sometimes a pretty air comes into my head; I hum it over, and then it is gone for ever." When I ask why they have not at once written it down on paper, and so preserved it, they invariably answer, "Oh, I don't know enough about music to do that. I wish I could write down the melodies that come into my head. I should be a real composer then."

Now, I have not much faith in those who manufacture tunes at the piano. They hang the instrument about them till they produce something resembling an air; they examine it, turn it upside down, and so on and behold! they have composed a melody. This kind of thing destroys all spontaneity of thought, and any originality the would-be composer may possess is invariably lost. A musician ought, most certainly, to learn how to write down his ideas without the aid of any musical instrument, and if my readers will adopt the following method, they will, within a short space of time, be able to do this.

It is necessary that the student should accustom himself to the difference in pitch between any given note and any other note. He will do this best by playing a note on the piano (say middle C), and then playing the third, fifth, and octave. He must then sing or hum these notes, and after he has learned the difference in pitch that exists between them, he must proceed to learn the more difficult intervals. To a student who is really musical this is a matter of a few days, or, in some cases, a few hours' study only. In fact, it is very easy to get the ear in the ordinary course of study mastered by the student's ear in the ordinary course of his piano-forte practice. When all the intervals are mastered, it ought to be a comparatively easy matter to hum over an easy tune at sight. The student should do this

THE ETUDE

SUGGESTIONS TO STUDENTS GOING ABROAD.

BY THALSON BLANK.

Time is rapidly coming when advanced students of music will cease to go abroad to "finish." It is really not necessary at all; but it has been customary to do it so long now that, like most habits, it is very hard to break up.

Indeed, say not conditions so change that America may attract art students from abroad?

We have practically led the world in engineering, in electricity, in dentistry, in applied mechanics, in some branches of science, and in many other things, and why not, sometimes, in literature or art?

It will take time—it may be a great deal of time—and much hard work, but there is nothing to prevent it.

I do not condemn any one for wanting to go abroad, however, but by reasons for that may be deficient from others. Whoever goes must be benefited by the experience of travel and the incidents of life among a foreign population. They grow intellectually, become broadened in their views, and may assist in redressing that bump of egotism about everything American, about everything in the Old World, that was formerly widely prevalent in some sections among elderly, untraveled Americans.

This species of Americanism, when in Europe,—it is worse away from home,—is peculiar, always aggressive, often full of tobacco, land, nasal, does Europe exhaustively in three to six weeks, and brings the blush of shame to all right, right minded Americans reading on the Continent.

But I write to the younger generation, and I know they could not be guilty of such provincialism. Education abroad will teach the young American that, once our glorious home country is, Europe is past the experimental stage, and was organized, possessing the elements of modern civilization and art years before Columbus was born. The youthful American must admit all that a world and noble in his European country, to treat them fairly for all their attainments. World notions, and at the same time is enabled to arrive at a better understanding and appreciation of the great country,—not after a crude, bigoted fashion, but objectively, justly, fully, and patriotically.

Are you, my young friend, studying music to find yourself for teaching? Then you can get just as good instruction in America as in Europe. The facilities here are excellent, the leading teachers are as learned, old, tested, and refined as can be found anywhere. They use the best methods and the best planes, and they know their business thoroughly.

Under one condition only, from a musical point of view, I consider that any advantage can be gained by going to the Continent,—may, in fact, that it is advisable to go. If you actually possess the talent and the strength of mind and will to make a great vocalist or instrumentalist, then I think you can gain something abroad for your trouble and money invested.

Do not think that because you believe you have this wonderful ability that, therefore, you have it. Let your private check in a strange city. It is not good when it is certified.

If you have been approved by competent judges (if you have gotten all that you can have) if you have money; if you are strong, then, and not weak, then, you possibly get anything out of the western. Should you be able to satisfy the requirements, and if you are actually possess the talent and the strength of mind and will to make a great vocalist or instrumentalist, then I think you can gain something abroad for your trouble and money invested.

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your musical knowledge.

WHO ARE FADDISTS?

Paper read before the Convention of the Illinois Music Teachers' Association, Quincy, Ill., June 29, 1899.

BY MRS. EMMA WILKINS GUTMAN.

"A FAD is a trivial fancy, adopted and pursued for a time with irrational zeal. It may also be a matter of no importance, or an important matter imperfectly understood, taken up and urged with more zeal than sense." Such is the definition of a standard authority. Jean Paul Richter, whom Schumann so often and so lovingly quotes, said the education of his day resembled the Harlequin of the Italian comedy, who comes on the stage with a bundle of papers under each arm: "What do you carry under your right arm?" he is asked. "Orders," he replies. "And what under your left arm?" "Counter-orders." That Harlequin was a faddist. Unquestionably, there are many who are wide awake to the inefficiency of ill-digested methods and are looking anxiously for a remedy. The only cure that exists is knowledge. A teacher who does not long for more knowledge, and who does not realize the importance of his mission, need not expect to be successful. But we must bear in mind the vast difference between knowledge and information. This is a distinction that the faddist does not realize. He hears of a new method, and immediately hurries to learn it. After investigating it theoretically, believing that he comprehends it, he begins to teach it.

Now, it is not possible to teach ideas effectively, no matter how simple they may be, without having rediscovered them for one's self. A theory may be presented in such a light, and its truth may seem so self-evident, that we think it needs no demonstration; yet it may be found utterly worthless upon practical application. The true student of teaching will make these demonstrations for himself, accepting the authority of none. He will constantly seek for the newest and best, yet all the time sifting process will be going on. We need more quality and less quantity in teaching.

Here, again, our faddists come in—teachers who are anxious to impart all they know in as short a time as possible. It is often the case that overzealous people who are so fond of imparting have very little knowledge but a great deal of information. Such, who have not the right idea of education, are prone to take up everything new, thinking that as all their ideas are exhausted, they should of necessity obtain new ones. Now, without a great amount of knowledge one can not have quality, because this implies the ability to select.

"It is only by knowing other things that the mind knows any one thing." I remember hearing of a mother who asked a certain superintendent of schools if her children were progressing—that is, if they were learning to think. "My dear Madam," he replied, "do you think we have time for that?"

Many object to the word "method" as applied to instruction, declaring that they follow no set plan, but teach the pupil according to his needs. The word is ambiguous in its meaning; but, used in its broadest sense, every educator has a method. Sully ("Handbook of Psychology") gives this definition: "In a large sense, method in education means the disposing and arranging of different parts of our work so as best to secure the true end of education."

Herbert Spencer says: "The success of every application depends mainly upon the intelligence with which it is used. Bad teachers will fail even with the best methods." What is needed is a good teacher back of a good method to secure the best results, not only with the most talented, but with those not so highly gifted. We have all heard fine players and singers who arrived at results in spite of teaching and methods. But these pupils, who need help and encouragement at every step. It is by the results obtained with such pupils that the value of methods can be proved. With many people anything new seems necessarily a fad. Because there have been great artists in the past, they see no reason for improvement or progression.

It is a matter of history that the old methods of edu-

cation were faulty because they did not make a scientific study of child nature. There have been many educators in the past, though comparatively few in the field of music. Even with these the tendency has been to separate the spirit from the letter. Socrates says, "The duty of education is to give the idea birth rather than to communicate it."

Most teachers can understand the feeling that actuated Pestalozzi to say, "The contrast between what I would and what I could is so great that it can not be expressed." There was a man who would have been called a "faddist" in his time, had the word been coined. The principle was glorious, his aim the loftiest, but his teachings were in many instances ineffective from lack of system. Nevertheless, as is the case with reformers in general, his life of sacrifice was not without fruit. It was he who inspired and influenced Froebel, who gave us the Kindergarten thought, calling the child a plant, the school a garden, and the teachers gardeners of children. He may be said to have systematized the ideas of Pestalozzi.

This same system, or rather the principle, is being used in all branches of education, including music; and while there are objections to the system itself, the principle is accepted as truth.

We all know that to become a musician, and especially a public performer, a great amount of control and determination is necessary, which results only from discipline. Here, again, is a danger from faddists. They take up a new method without considering its educational value. Often one idea, which in itself may be good, is taught to the exclusion of everything else. This is sometimes used as a means for display, with no other than a financial gain as the object. Professor Halleck, of Yale, says: "Any one who can show an old thing in a new light is always sure of a willing audience. The genius is he who shows us something new in an old thing, so that our attention is again turned toward it."

It must be acknowledged that the busy teacher finds very little time to look into new theories and keep abreast with the times. It is much easier to "let well enough alone," and not to allow one's self to be disturbed by the numerous so-called "advanced methods." Some argue that it is better and wiser to take this course. After all, one can not but agree with the old verse:

"In the master the courage to learn we find;
Content with itself is each smaller mind."

The true student will always progress and he constantly making new discoveries, either through his own experience or that of others. There are teachers who are perfectly satisfied with themselves in every way and have no interest in anything outside of their particular method. For example, piano teachers who are sure they are on the right road, or are they not pupils of Herr X, who was a pupil of Herr Y, who studied with Beethoven?

When we consider the very great changes that have been made in the mechanism of the piano within the last century, can we not realize the necessity of methods for the technical development different from those used by Bach?

This change in the instrument has made possible a growth and development in piano literature, which, in turn, has created a necessity for greater technical skill, as well as tonal and pedal effects, coloring, shading, etc. What was at one time considered the very best method would now be quite inadequate.

Those who study along these lines can pretty safely accept anything that is merely a fashion of the hour, yet their prejudices will not shut their eyes to the chances of obtaining more light and help.

"There are four gifts of nature indispensable for success on the stage: Voice, physical appearance, memory, and force."—Edmond de Goncourt.

—To recite is to give to phrase and to essential words their proper value; it is to distribute lights, lines, and shadows. To recite is to mold.—C. Quelin.

PERSONALITY OF THE OPERA CHORUS.

MUCH popular misconception exists as to the character, ability, social status, and general antecedents of the chorus people of the leading comic-opera organizations of the country. Critics are very apt, in coming away from the opera, to dismiss the whole thought of the chorus with a couple of lines. "The chorus looked well and sang well," or, "The chorus looked ill and sang badly." Beyond these thoughts they rarely go, and this, no doubt, is as it should be. But most theatergoers have at one time or other, doubtless, wondered somewhat as to the individualities of the chorus people.

An analysis of the choruses of one of our local opera companies was entered upon in curiosity by a well-known special writer recently, and several interesting facts were gathered. Of this company it was elicited that over eighty-five per cent. of the young men and young women had received thorough technical musical training in conservatories; that thirty-five per cent. of the total had studied voice in Europe; that nearly fifty per cent. had a grand-opera repertory of one company and another.

Of the women of this chorus, four were ministers' daughters, over fifteen per cent. had been educated in convents or religious seminaries, and over thirty per cent. of them had received a liberal college education. Of the total number of girls, nearly sixty per cent. possessed fathers who were professional men and five per cent. were possessed of independent private means. Nearly fifty per cent. of the men were found to be of college training.—"Music Trade Review."

A SUGGESTION TO PUPILS: OBEDIENCE.

BY MARCY B. DARNALL.

If at the beginning of your study you have placed yourself under the guidance of a competent teacher, you have taken a wise step. But this is not enough. Your teacher's instructions must be followed to the letter if the best results are to be attained.

Yet, how many pupils strictly follow each and every rule and precept laid down for their advancement? Every music teacher knows that obedient pupils are rare, and that the teacher is often blamed for the results of the pupil's indifference.

Now, what is the use of paying for advice and instructions you do not heed? Would you go to a doctor for medicine, pay for it, throw it away, and expect to be benefited thereby? Certainly not. But that would be no more unreasonable than to disregard the instructions of your music teacher and still hope to attain proficiency in short order.

Remember that your teacher can only guide you in your progress; he can not do your work for you. If he could, you might as well have him do your playing for you also. You should have a teacher in whom you have perfect confidence; then obey him as to what to practice and the methods to be employed. Don't leave your lesson as soon as his back is turned and go fooling away your time on popular airs and rag-time trash, but stick to your scales and exercises until he is satisfied with your manner of playing them.

Apply the same common sense to your musical study that you would use in other things, and if you work earnestly according to instructions, you will seldom have cause to feel dissatisfied with your teacher.—"Domestic."

"One very successful way for a teacher to throttle a child's individuality and cramp its musical growth is to rigorously weed out any little mannerisms that may crop out in the course of its development. Unless these mannerisms should go to the extreme of eccentricity, no such thing should be perpetrated. Nothing can so give tone and character to the whole individuality, the whole nature of a human being, as a few healthy idiosyncrasies and well-cultivated peculiarities. Many an otherwise talented student's playing is cold and commonplace because some well-wishing teacher has discouraged his early mannerisms and idioms. What may seem the faults of a child's work often turn out to be its greatest virtues."

THE BEST WAY TO FORM A GOOD TEACHING CONNECTION.

BY LILIAN FARNSWORTH TREU.

To the girls who are still studying music I would say, "Insist, for the sake of your intellectual development, that your teachers teach you how to teach." To those who, leaving student days for a time behind them, now turn to join the ranks of teachers I submit the following facts, tested and tried in the fires of actual experience. If you can grasp them at the beginning of your career and climb by the experience of another, you are so much the richer; if not, years will bring you a new interpretation of them.

YOUR PERSONALITY DRAWS YOUR PUPILS.

You have spent a certain amount of money upon your musical education, and now it becomes necessary for you to earn it back. You wish pupils. Your first great lesson lies in this. You are in a world of human beings and it is imperative that you adapt yourself to their needs and standards before you try to make them conscious of higher ones. You yourself are the magnet. You yourself must represent your art. You must be before you can truly teach, and the light in which you regard your life, your profession, is the light in which you will present it to others. There is a lonely saying to the effect that more flies can be caught with honey than vinegar, and as a young teacher your personality counts for more than your knowledge. Ideas of families with their physician and their music teacher to represent cultivation, and the world judges you first of all by your personal appearance. Therefore be judge yourself about with dignity conventionalities. If you are obliged to go from house to house, be sure that your street suit is in every way as fast; that your gloves are fresh and that your walking boots have sensible soles; that the pretty chateaufort at your side contains a pocket metronome, pencil, and manuscript. Assume from the beginning that your music class is the delight of your life and govern yourself as carefully, though quietly, to receive it as you would for your most distinguished guest. Music is cultivation: represent that. Remember you are your best advertising medium, and adopt frank, sensible business ways. They will save you from many an unpleasant situation. If you are in a small town, you will find it easier to make your personality known, although the same rules hold good in cities. If you are young and not the unfortunate possessor of a mountain of conceits, you will shrink from deliberately presenting yourself to people as a music teacher, and saying in so many words, "I wish pupils; will you help me?" That is the self-conscious view of it. The right view is that you can help human beings and bring discipline and self-control into children's lives. You have earned through honest effort and hard work the power you hold in your hands. Feel that, and you will rise to a level where you can say, simply and frankly, to some other, some friend, "Will you help me?"

YOUR RELIGIOUS CONNECTION AND YOUR SOCIAL CONNECTION IDENTICAL.

By no means was the Church as a stepping-stone, but remember that there you will find the most reliable people of a community, and through that medium you are brought into contact with the people; and therefore, for the sake of your self-respect, take your proper position there and hold it.

Whatever you do, do it in the most charming way possible as well as the most practical. Send out carefully planned announcements to the effect that "Miss Eleanor Westcott" will form a class of piano pupils; that she will be at home upon such a day and at such an hour to persons wishing to reserve hours. Wear your prettiest gown, and if, from the twenty announcements, two persons respond, feel yourself most fortunate. Even one pupil is a good beginning. If it is a possible thing, have your own studio. It gives you a sense of freedom, the right to grant favors, the right to be a hostess as well as a teacher. Do not try for the dignified effects of established teachers. Make your room gay with cushions and rugs and whatever is suggestive of music.

THE ETUDE

Basics of the composers can be had for a few dollars, plaster casts for a song, photographs of the composers for fifty cents, and on your table place books on music and a pile of marked *ETUDES* for your pupil to read as she waits. All these give a tangible form to your work. Remember, children love bright colors.

Now, it is worth your while to consider this studio question, for in it lies the keynote of your success. Here you can show your individuality; here you can bring children under your influence and reach them as in no other way.

HOW TO BEGIN WITH TWO PUPILS.

Choosing that your class consists of but two pupils, as soon as they have learned some simple exercise, no matter if only a five-finger study, send them a formal invitation, requesting them to be present at your studio at such a date and hour. Request them to bring their music and grant them the privilege of inviting their best girl friend. Remember that it is a privilege. The four children will come,—myself, self-conscious, or else in a whirl of expectancy. Take the story of a great composer, and gathering them around you, tell it to them. Ask them questions. Write his name, dissected, on slips of paper and hide them about the room. Let the children find them and put the name together with your help. They will never forget it. Tell your pupils you wish them to give you the pleasure of listening to them. Thank them courteously when they have finished playing and they will beam with childish pride, and the first great step toward overcoming self-consciousness has been taken. Gather them around you at the piano and interpret some composition to them, showing them the story in the music. Play musical games and musical art, and at the end of two hours shake hands gravely and conventionally and send home four happy-faced little beings who will tell mamma and papa all about it.

Form a class of your older pupils as well. Let them arrange the program with your help. Let them turn in the hostess program at your studio. Give their talks on the German, Italian, and French composers, with illustrations and interpretations of their works on the piano. Dip back still deeper and touch upon the history of their times and their contemporaries. Let your pupils write original papers. Give them examinations. Let them keep music scrap-books, drawing from newspapers, magazines, and Perry pictures for material. Teach them to use their brains in connection with their music. As Oscar Reiff, of Berlin, used to say to me: "Zuerst der Verstand, danach die Finger," which, roughly translated, means "Use first the mind, then the fingers." And through these recitals you will give them a poise and self-possession and mental quickness that will enrich their whole life, to say nothing of the keen social weapons you put into their hands and into their own souls as well.

Give these private recitals once in three weeks, and at each time send a formal invitation to some mother to be the "guest of honor." Do not let her presence embarrass you. And before long she will join in the class. Now, that individual who said that voice culture was studied here, and promptly set her villa to work to deliver mine upon the probable use of this peculiar-looking machine.

I witnessed her evident confusion, but waited the question which was one to come. Finally—despair upon her face—"Mr. Y, what do you use that for?" I explained the interesting process of muscular training, to which she offered no comment until the story was ended. I felt exceedingly dubious as to the comprehension of my patient explanation, when the woman of imposing disposition heard a deep sigh and announced, "This I never saw or before, and when I found it was not a new-fangled type-printer, I made up my mind it must be some invention for the voice!"

For the sake of courtesy I had modest cause to go to an adjoining room where I could send a message but the Utopian idea flashed through my brain. What a heaven-sent "voice machine" would constitute to a teacher! I dispatched a teacher in disposing of contrabass who said "very agreeable" and clumsy business with take lessons to learn to sing TENOR.

You are doing more for you are paid for doing? Of course you are, and the teacher who says, "My interest shall stop when the hour is up," simply hampers herself and defeats her own ends.

You are teaching for money, but with that put a

human sympathy and interest, and you will have pupils as long as you care for them. I have taken for granted that you have studied with good masters. You have no right to teach a class unless you have. But now you must work out your own method. You must study the needs of each temperament, bringing out the strong side as well as building up the weak. You must map out your course with each child, and lead yourself to accomplishing it within a certain amount of time. You must train brain, eye, and body, as well as hands, fingers, and arms. You must develop musical tastes, standards, love of the classics as well. You must teach self-control, concentration, ambition; and, in order to do this, you must make these your own standards as well. The world is full of one-sided music teachers. The girl who sticks for the highest level of cultivation, and in as many directions as possible, for herself and pupils lays the foundation for a womanhood of power both for herself and them.

Leave out sarcasm, impatience, fear! Above all, leave out fear. Make your pupils feel that they have the power to conquer, and teach them how to do so. Never suggest fear by saying, "Now this is a very difficult thing, and you must work very hard over it." It is your duty to so arrange and grade their work that there will be no discouraging jumps. If a composition is difficult, tell them it is interesting, and that they will enjoy conquering it. Never suggest limitations, but always possibilities.

A tiny pupil comes to me daily, playing Grieg, Haydn, Mozart, Chaminade, Liszt, with perfect enjoyment and understanding, her little hands not yet large enough to reach the octaves. She is stertly unconscious of the difficulties she has conquered. She never has known fear or has been allowed to know defeat. She says, "Well, something inside of me says that I can't play that to-day, but it will go out of me tomorrow," and it does. She explains my meaning of personality when she says, "I can always play better when I am not here, because you seem to hold me up."

Be magnetic, be enthusiastic, be ambitious, and teach out into these lives, and knowing your own struggles, smooth out their pathway as far as you can by giving them power with which to work. It does not take time. It takes character and conscious effort. And you will hold your pupils and their mothers with better steel which neither time nor competition can shake. And the money you need will come to you.

A VOICE MACHINE.

BY JEAN WHITCOMB PERK.

WHEAT is the common sense with which most persons are endowed?

A woman recently called at my studio, and was immediately attracted by the technical sitting in one corner. Now, that individual knew that voice culture was studied here, and promptly set her villa to work to deliver mine upon the probable use of this peculiar-looking machine.

I witnessed her evident confusion, but waited the question which was one to come. Finally—despair upon her face—"Mr. Y, what do you use that for?" I explained the interesting process of muscular training, to which she offered no comment until the story was ended.

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A NECESSARY PART OF A GOOD TEACHER'S EQUIPMENT: THE VALUE OF ILLUSTRATION.

BY W. FRANCIS GATES.

One of the strongest weapons in the hands of a teacher for the enlightenment of his pupils is well-chosen, clearly told and apt illustration.

It is to the interest of the teacher, as well as his duty to his pupil, to make his lessons as pleasant and attractive as is in his power. Not only this, but he should continually try to expand his powers in this direction. The lesson that has not been interesting to the student is very apt not to have been a profitable one, and after a series of lifeless and profitless lessons the pupil is soon to be counted among the lost, strayed, or stolen—a condition that is not to the increment of the ledger account, the feelings of the teacher, or to the advancement of the pupil.

Of course, I do not mean that in making the lesson pleasant it is necessary to keep the pupil in a continual giggle, or that it is best to omit one jot of the correction and admonition that is in itself the real purpose of the lesson: far from it. But in connection with these vital elements of good instruction there may be a sandwiching in of verbal pictures, apt illustrations, and pleasant remarks, all having a direct bearing on the work in hand. A lesson without such features must be dry indeed.

But one can not use the same methods with every pupil, nor the same illustrations, nor the same anecdotes, nor the same free and easy conversation. You must cut your illustration according to your pupil—according to his or her age, education, appreciative powers, or mental capacity. The illustration used to the child must be within the ken of the child; to the youth you must not go outside of his reading, or experience; and the same may be said of older people, for many of them are children in understanding and have a very limited experience in actual life and a more limited one in the life that is told of in books.

For instance, it is not worth while, in teaching a child, to refer to the workings of a steam-engine to illustrate the point you are trying to make; the child does not know or care anything about it. Nor to the budding Rivet-King of sweet sixteen is it worth your while to speak of a landscape by Corot or a law of physics, nor to illustrate by the art of ancient Rome or Greece; and upon the arrival of Miss Prim or Miss Perky (aged perhaps forty, and with silver threads among the gold) do not waste your time by calling attention to the harmonic structure, nor explain under what circumstances the composition came to be written, nor dare to relate an incident from your own experience to illustrate this point or that, for, "havin' taught the planner herself once, and havin' had a lot o' skollers up in 'Sconsin," she is far above havin' the valuable time that she has paid her money for wasted in that way.

And in matters that you think are of common, everyday knowledge, be sure of your ground before you illustrate; that is to say, be sure that the illustration illustrates. To make it clearer still, we must illustrate the unknown by the known; we must get the new thing into the pupil's head by means of an old one that he already has there. The unfamiliar is made familiar by means of that which is well known and understood.

So one must choose as vehicles of their ideas those things and circumstances with which the pupil is familiar, or those words of which he knows the meaning.

For instance, in talking to a class in a Western college recently, I had occasion to refer to the opera in illustrating some point. Incidentally, I thought I would test the general knowledge and reading of the class by questioning them concerning the purpose and make up of opera. Such blank looks met my innocent enquiries that I passed around the class the simple question, "What is an opera?" The answer was an intense and continuous silence. That question is not answered yet—by the class. Now, you see, I simply got beyond the depth of young people who do not read the papers or magazines and whose environment was, to say the least,

not urban. Had my illustration been one of equare root, Clever, or from the rules of rhetoric, it would have illustrated. As it was it did not.

Education along the lines of mathematic formulas, unuseful languages, or theologic dogmas—these are the chief end of education. But the education that would give information as to one of the greatest of art forms, or of art growth or art epochs, oh, no! Not in our public-school or small college curriculum.

So it is well to learn whether the material you want to use in illustration is new or old to the student, before you use it. This will save time and troublesome complications.

The scope and variety of the illustrations used by a teacher will depend on his general education, on his teaching experience, on his memory, on his keeping his eyes open as he goes through life, and on his facility in the use of language. All this covers a good deal of ground.

The wider his education and his general reading, the better his ideas will reach and impress themselves on the minds of those of his pupils who are themselves well read and well educated; for a poorly posted and untrained teacher can not long hold the respect of a well-educated pupil. And, of course, the larger the experience the teacher has to draw upon, the more practical will be his illustrations. But experience can only come with years of work.

It is not the young teacher's fault if he has not much experience; but it is his fault if he neglects matters of general information and common education. It costs very little nowadays to own a fairly good library of the best in literature; and while one may not have the time to wade through it all, one should frequently read from the best writers. Method of thought and style of diction may be formed by this process.

A good memory is a sine qua non in this matter. But if the other factors are present, this one is apt to be. And it, like the other faculties of mind and body, is greatly strengthened by continual use.

But the greatest factors of all are those of going through life with the eyes open, and of being apt in the choice and expression of illustration. It almost seems to me that these things must be inborn in the person. Certainly they may be cultivated, but the teacher who starts in life without them and expects to acquire them as he goes along, without any previous aptitude, will probably make just such a teacher as we may find examples of in every county—teachers that teach merely as a financial operation, not because they are attracted to it because of a love for it; teachers whose work is dry and uninteresting; who are practically, from a higher standpoint of judgment, failures.

Talent in this line may be latent, not having been called into active operation sufficiently to make illustration easy. To old teachers advice is superfluous; they mostly get into their ruts and stay there. And ruts, you know, may be either good or bad, according to where they lead. But to the young teacher a word of advice may be less wasted.

It is simply this: As you go on your teaching to day promise yourself that you will try to be at your best with your pupils; that you will describe this and piece was written as it was; that you will tell them something of the lives of the great masters (and if you don't know anything to tell them you will read up until you do), and that you will do your very best to think up interesting illustrations from this point or that in your reading or experience and make them lessons long and interesting.

And then, as Nick Vedder says, you will "lift long and prosper."

—It is art and science alone that reveal to us and give us the hope of a loftier life.—*Berthelien*.

—Schumann wrote to a young musician in 1848: "Above all things, persist in composing mentally, without the aid of the instrument. Turn over your melodic ideas in your head until you can say to yourself: 'It is well done.' If the music has emanated from your soul, if you have felt it, others will feel it, too."

INTENSITY AS A FACTOR IN PIANO STUDY.

BY CHARLES W. LONDON.

The intense teacher is the one who is thoroughly in earnest in his manner, enthusiastic and impressive; who presents an idea point foremost and then puts it as a pupil with such force that it awakens him to real work. Music, to the thought and feeling of the teacher, when exemplified in piano playing, must for the time being be the one thing in this world worthy of supreme effort. And the teacher must feel that the pupil must now do the best possible work that there is in him or his greatest opportunity will be lost, and lost forever.

If the pupil is playing a Mason two-finger exercise, nothing short of ideal art effects will pass the incisive criticism of the intense teacher. If it is scale playing, not only must the fingering and notes be right, but the scale must sound at its clearest, most even, and as limpid as the music of a fountain, and as delightfully brilliant as a string of pearls. If it is a recitation of the diminished arpeggios, there must be a perfect legato at the point of thumb passing, and the fifteen changes must each be done without hesitation and with a musical touch, and with a clean and even rapidity.

If the pupil is reciting an étude, the fingering, rhythmic grouping, and clearness are taken for granted, but art demands would include making a sufficient emphasis on all notes of melodic value, each according to its inherent intensity of content. This, together with the necessary crescendo and diminuendo for climaxes and nuances. The intense teacher will sooner pass over a mistake in fingering, notes, or time than one of wrong or insufficient expression, phrasing, or accent.

If it is playing a piece, the pupil should give out each phrase and section as an orator would speak, setting it forth as come great and worthy thought that he was determined to make impressive as well as expressive, as if for the moment there was nothing so worthy of a hearing as the musical phrase being played, and that, so far as the player was concerned, there is going to be as much emotion and feeling put into it as it will contain. Let there be no fear of there ever being too much expression and emotion for the natural tendency in the reverse, and the lapse of time, the ripening of a refined taste, and the discrimination of a mature judgment will bring all parts into an artistic and harmonious relationship. The great difficulty is to get any emotion whatever into a pupil's playing; and, of course, it can not be done until the pupil knows the piece so well that his mind is entirely free and open to emotional intensity. And this indispensable quality of good and effective playing is as capable of cultivation as is any other gift.

Teachers become so bound down to technicalities, details of time, and calculating of note values, technical criticism, listening to tone-qualities in touch, looking after a correct fingering and true reading, that they forget that all of these things have a right to exist only as a means to expressive playing. Teachers forget the value of "spirit" in their constant search after correctness of "letter." As soon as a pupil can play a passage in correct time, fingering, and touch, he should never again play it without the best and most intense expression he can possibly give it. Such expressive intensity soon becomes a habit, and its constant presence in the pupil's thought rapidly develops intensity and cultivates a delicate sensitiveness to content-values in melody and harmony. The pupil so trained plays Music, not merely Notes. Music becomes an expression of the best feelings that there is in his mind and soul; it becomes to him a sacred art, not a tedious pastime.

Finally, intensity of application when at the instrument results in learning the task in a very much shorter time and with less total effort. The economy of time and tuition resulting from intense application is great, and the satisfaction felt in rapid advancement, and in feeling that the greatest gift of heaven, opportunity, has been made the most of, makes life seem worth living. Psychological teaching is that the brain is much like the soil of a flower garden. If the gardener with his trowel but lightly touches the surface, little impression is made in the soil, and all traces of it are soon effaced by storms and winds. But if he forces his trowel down deep into the earth, the marks will show the results of his strength for a long time. So with the brain: strong mental effort makes lasting impressions. And, too, that great element of power, habit, comes in with a helping hand, and makes for the intense student a "royal road to learning."

MOMENT MUSICAL

Revised and Fingered by
ALBERT D. HUBBARD.

PHILIPP SCHARWENKA, Op. 96, No. 1.

BOHM 1947.

Allegretto con grazia.

p e legato.

A.P.E. 60-3

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a tempo.
p
ben marcato.
mf
un poco riten.
p dolce.
calando.
molto rit. e

a tempo.
dim.
p
riten.
e dim.
p tranquillo.
più calando.
pp molto riten.
ppp

Norwegian Dance.

SECONDO.

Allegretto tranquillo e grazioso. M.M. ♩ = 76.

Edvard Grieg, Op. 35, No. 2.

p
con Ped.
dolce
p sempre
poco rit.
A
pp a tempo
poco rit. e morendo pp
Allegro, M.M. ♩ = 112.
p

Norwegian Dance.

PRIMO.

Allegretto tranquillo e grazioso. M.M. ♩ = 76.

Edvard Grieg, Op. 35, No. 2.

p
dolce
p sempre
poco rit.
A
pp a tempo
dolce
poco rit. e morendo pp
Allegro, M.M. ♩ = 112.
f
p

A

SECONDO.

PRIMO.

7

LULLABY.

ZUM EINSCHLUMMERN.

Revised by Albert D. Hubbard.
Moderato.

W. KIENZL.

First system of the musical score, measures 1-10. The music is in G major (one sharp) and 6/8 time. It features a piano accompaniment with a steady eighth-note pattern in the bass and a melody in the treble. Fingerings and articulations are indicated throughout.

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Second system of the musical score, measures 11-20. The music continues with the same piano accompaniment and melody. Measures 17-18 include the lyrics "The child goes to sleep." and "The child". The tempo marking "rallent." appears in measure 18, and "pp" (pianissimo) is marked in measure 19. The system concludes with a final measure (measure 20) featuring a "ril." (rile) marking.

CAVATINA.

Revised and Fingered by
ALBERT D. HUBBARD.

JOACHIM RAFF, Op. 85.
(Born 1842, Died 1924.)

Larghetto, quasi Andantino.

A.P.E. 13-4

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A.P.E. 13-4

Musical score for page 12, featuring piano and grandioso sections. The score is written for piano and includes various dynamics such as *cres.*, *p*, *pp*, *f*, and *Grandioso.*. It also includes fingerings and articulation marks.

A.P.E. 13-4

Musical score for page 13, featuring *rinforzando.*, *stringendo.*, and *a tempo.* sections. The score is written for piano and includes various dynamics such as *ff*, *p*, *rit. f*, *f*, *pp*, and *ten.*. It also includes fingerings and articulation marks.

A.P.E. 13-4

SOUVENIR.

Edited by T. von Westernhagen.

G. KARGANOFF, Op. 10, No. 1.

Moderato con espressione. M. M. J. : ss

pp cantabile. *pp dolce.*

pp *mf* *mf poco rit.*

mf a tempo. *f rit.*

pp a tempo.

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poco piu lento. *espress.* *pp*

cresc. *poco a poco cresc.*

f

poco calmato e rall *rall. e morendo* *D. C. al*

⊕ CODA. *f calmato poco a poco* *ten* *dim.* *poco rall.*

pp smorz. *pp*

HARRIET MARCH.

EUGENIO SORRENTINO.

Tempo di Marcia.

MARCH.

f marc. *ff* *mf* *mf*

pschers. *mf*

1. *2.* *pp*

dolce cantabile

schers.

marc. *cresc.* *marc.* *ff*

pschers. *mf* *pschers.*

Grandioso *ff marc.* *delicato* *mf*

18

pp

ff

schers.

pp

D.C.

pp

Nº 2930 A DARKTOWN FROLIC.

19

Allegro animato. M.M. ♩ = 88.

W. F. SUDDS.

f

mp

mf

Musical score for page 20, measures 1-8. The score is written for piano in G major, 2/4 time. It features a treble and bass staff. The melody in the treble staff is characterized by eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* (measures 1-2), *mp* (measures 3-4), and *f* (measures 7-8). Fingering numbers (1-5) are present above the treble staff. The piece concludes with a *Fine.* marking at the end of measure 8.

Musical score for page 21, measures 9-16. The score continues from page 20. It features a treble and bass staff. The melody in the treble staff continues with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* (measures 9-10), *mp* (measures 11-12), and *f* (measures 13-14). Fingering numbers (1-5) are present above the treble staff. The piece concludes with a *D.C.* (Da Capo) marking at the end of measure 16.

THE CROWN OF LOVE.

Words by
G. CLIFTON BINGHAM.
Andante.

Music by
FREDERIC N. LÖHR.

mf *f* *rall.*

espress.

1. One star in a lone - ly heavn, One rose in a gar - den
2. A cloud may shad-ow the star, love, The rose that has bloomd will

Psostenuto.

wide; A jew - el rare in a cas - ket That holds no gem be-
break, And the close - liest guard-ed jew - el A thief in the night may

cresc.

side; One ray of light in the dark - ness, That
take The bright - est ray may be fleet - ing The

cresc.

animato 23

hid - eth all but thee; One
ship in the storm go down, But

cresc. *rall. e dim.*

ship on a storm - y o - cean Art thou my love, to me!
Life is a last - ing King - dom And Love a fade-less crown.

animato e cresc. *rall. e dim.* *espress.*

f a tempo

Tis all that I ask in life, dear, And all that I care to know That
And ev - er thy brow shall wear it, And ev - er thy spi - rit know That

f a tempo

cresc.

this true heart will love thee, For ev - er and al - ways so! That
one true heart is thine, love, For ev - er and al - ways so! And

cresc.

this true heart will love thee, For ev - er and al - ways so!

appassionato *sf colla parte* *ff* *a tempo*

ev - er thy brow shall wear it, And

f *colla parte* *ff* *a tempo*

ev - er thy spi - rit know That one true heart is thine, love, For

f *colla parte* *ff* *a tempo*

ev - er, for ev - er and al - ways so!

Grandioso *sf colla parte* *f* *ff a tempo*

WHY GO ABROAD?

THE Berlin correspondent of the New York "Post" answers the inquiry regarding the advisability of going abroad for study by quoting several authorities, as follows:

Professor Heinrich Barth, after remarking on the difficulty of suiting advice to a case so imperfectly known, says: "The very best counselor in such a dilemma is either the teacher in question or a musical authority such as may be found in Boston, New York, and Chicago. I have found among my American pupils much talent, and I know that there are excellent teachers in America."

Professor Oscar Raif, also of the Hochschule, warns pupils against coming to Germany until they have made very thorough preparation on the other side, and adds this very encouraging item: "The conditions in America are fully as good as here for brisk and thorough preliminary work."

Professor Otis B. Boie, a thorough musician of our own country, long resident, however, in Berlin, and receiving from year to year pupils in harmony and composition, who come to him from all the various schools and professors, has, perhaps, among those I have consulted, the best right to speak on this subject. He probably sees and knows personally more American music-students than any one teacher in Berlin, and this is his statement of the pros and cons in the matter of studying abroad:

"So many young women choose music as a means of livelihood, and so many come to Germany to secure their professional outfit, that the wisdom of the choice, and the conditions necessary to a desirable result, demand earnest discussion. Naturally, persons of ample means, who wish to acquire musical skill as an embellishment for their lives simply, have the right to do so when and as they please. Their misjudgments and meager accomplishments do not vitally affect their happiness. It is those who have to work in order to live that require advice, and in every such case, appeal should be made to the judgment of some perfectly disinterested musical authority. Were this always done, fifty per cent. of those who now struggle hopelessly for entrance to music would be spared lives of disappointed ambition, and would probably grace some calling better suited to their endowments. Most teachers are poor advisers, for their interests are best served by encouraging those who come within their influence. A distinct talent is the only justification of the choice of music as a profession. The simple inclination toward music is utterly worthless as an indication of adaptability."

"The main advantage to be gained by study in Europe is the reputation of having sought foreign sources of learning; that has, and will continue to have, a certain influence with patrons. The genuine advantage, however, is the amount of music one can hear at a small cost. These are all the pros that I know. Now let us look at the other side."

"The serious drawbacks are a lack of preparation for a life of isolation, and the lack of proper judgment on the part of American girls in proportioning their work to their physical endurance. No one should come unless physically strong; no one should come unless possessed of sufficient means to afford the comfort of a good airy room and nourishing food and the best instruction; no one should come unless richly endowed musically. If students have weak bodies, they are absolutely precluded from worthy accomplishment. If they have insufficient means, poor food and depressing surroundings, they will end with physical breakdown."

"There is no advantage in coming to Europe to patronize cheap teachers. The great amount of music to be heard is also a snare to the majority of students. They throw themselves into the stream of public performances, feeling that they can absorb without limit, and derive benefit according to the volume absorbed. This is a great mistake, for a deluge drowns the enthusiasm, without which the perceptions are dull. No student should hear more than one or two good performances each week, and should select these with greatest care."

"American violin and piano pupils often show little judgment in their hours of practice, and, I must say, they receive little aid at this vital point from their German teachers. Only the strongest person can practice, with good results, more than four hours a day. Those who work five, six, and even seven hours a day, rarely do so with the intensity essential to good work, and are often obliged to intersperse weeks and even months of recuperation. It is the well-focused endeavor that accomplishes much. Work patiently and carefully, but never feverishly, for the fruit of this abnormal condition is debility, more or less serious according to its duration."

"I wish that this 'faithful saying' might go to thousands of the young aspirants for musical fame whose thoughts turn to Germany as the nursing-mother of their gifts, for it is given to but few to know, so perfectly as does its author, the dangers and difficulties of such nurture. These dangers have also been strongly emphasized to me by Miss Morgan, the superintendent of the American Girls' Club, whose American home and table have been a blessing to scores of young women who have almost broken down in health in the effort to acquire German in a German family."

"The great trouble with our girls who come over here for music or German is the desire and the necessity to live more cheaply than they can live well and wholesomely. And it is not always the absolute necessity that moves them to do this as the desire to cut down the expenses of living to a minimum, in order that they may have a considerable margin to spend on high-priced instruction, on operas, concerts, and the like. They live poorly on 80 or 90 marks a month (\$30 or \$32), practice seven or eight hours a day, and spend the little strength they have left in going out five or six evenings in the week to concerts and rehearsals, operas and theaters. If one expatiates, they say, 'But this is what we came for—to hear the best music and the best German, quite as much as to study.' Presently the pale, bloodless faces tell of bleichetum (anemia), and they go down, down in health, sometimes bringing up in a hospital, but often sent home nervous wrecks and invalids, with nothing of all that they came for really or well accomplished. It is absolutely impossible to live comfortably here in Berlin for less than \$30 a month, and every dollar more that is spent in getting a good, smashing room and a wholesome table is sure to bring its reward in health, spirit, and good work."

"Things here and there."

A good piano teacher's duties do not begin and end in the studio. He should direct the daily practice of his charges and, as far as possible, influence them to practice systematically, efficiently, and wholesomely.

When a pupil comes to him with a very conscious air of self-approbation, trembling hands, and with dark circles under the eyes, saying, "I practiced five hours a day last week!" instead of praising the young lady for her "noble sacrifice in the pursuit of art!" and asking her to make it six hours next week, he had much better tell her to put in two hours hereafter and to spend the remainder of her time riding a wheel, walking, or trying in some other way to get herself in fair physical shape.

The best progress in piano practice is made when the brain is clear and the hands and arms are fresh and eager for their work. It is an odd thing, that so many people think the delicate muscles of the hand will stand work, work, work, hour after hour, with hardly a pause.

When the hands are tired, any further work coarsens the muscles, makes them stiff and clumsy, and leaves an effect that is only overcome the next day by perhaps half an hour of "limbering up." An hour's hard playing is a good big task for the hands. My own practice is to recommend students to practice one half hour, and then leave the hands nearly idle for perhaps twenty minutes and to put the brain on something entirely different—read a story, go talk to some one, etc.; then take another half hour's practice, and so on.

I do not believe that long hours of practice are beneficial unless the student be blessed by a strong physical physique which enables him to stand the strain without

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feeling it too seriously. Each one should practice according to his strength, and it is the business of the teacher to watch for the signs of over-practice and to discourage it by a little common sense advice.

ARROGANT TEACHERS.

BY CLARA A. KORN.

It is a remarkable circumstance that many teachers who can rightfully be classified under the above heading, who should deservedly be thrust into oblivion and poverty, are by no means unsuccessful from a financial point of view. Indeed, in frequent cases the more arrogant and unwarlike the teacher, the more do pupils flock to him. "For surely," thus reason these pupils in their small minds, "this man must be great and learned, else he would not dare to maltreat us so," and they study with him year in, year out, learn very little, it is true, but are firmly impressed with the wisdom of their choice, and grateful for the teacher's condescension in taking them at all.

Yes, painful to relate, there are very few pupils who reason logically and analytically, who put themselves into it is the teacher's duty to teach them something and not to overpower them with an overbearing manifestation of his own importance.

Students have complained that they can get no information from their teachers when they ask questions—those who display a hankering for enlightenment are shunned with abuse. It happens in many a lesson that the pupil asks, "What must I do to play a gato passagio proper?" and the teacher replies loftily, "Pshaw! what's the use of showing you? You can't do it right anyway." Other teachers, who stoop sufficiently to explain matters to their erring pupils, do so in this wise: "You idiot! Why don't you hold your fingers so?" or, perchance, "Pur heaven's sake! can't you play that it should be played? Have you no common sense at all?" and pulling and tearing at the frightened pupil's arms and wrists, he exclaims testily, "There! play so! Hold your arm this way," etc. The pupil shall a furtive tear, feels thoroughly disheartened, and perhaps—perhaps—abandons the study of music for good and for all.

When asked, "Why do you study with this man?" she replies, "Oh, he has a great reputation—it is such an honor to be his pupil!" In the case of the discouraged pupil, who gives up entirely, when asked, "Why do you try some other teacher?" she will say, "What's the use? They're all alike."

Now, the arrogant music teacher is not only a nuisance, he is a criminal. The teacher is the nurse of the pupil's intellect, and it is his duty to foster and cultivate that intellect; not to maim or kill it. People are very quick to resent any physical maltreatment or unjust punishment, so why are they willing to put up in patience with mental chastisement? Suppose the arrogant teacher were to engage a cook, and that cook, instead of feeling him, were to exclaim loftily, "Pshaw! what's the use? You'll be hungry again in a few hours," or suppose the arrogant teacher's housekeeper were to resent washing his shirts on the ground that "he will soil them anyway, so what's the use in cleaning them?"

Imagine the arrogant teacher's spirit and smelter in wrath at this want of dutiful obedience in those whom he engages to superintend his welfare; but to him his own body, his physical comfort, is of more importance than the intellect, talent and progress of his pupils. Were the arrogant teacher's barber to accept his money for a shave and then deliberately neglect to shave him because his hirsute growth is obstinate, refractory, or difficult, the arrogant teacher would not hesitate to call that barber a thief; and yet is not the arrogant teacher himself guilty of theft when he pockets his pupils' money and gives them no adequate instruction in return?

—All musical people seem to be happy. It is the engrafting pursuit—almost the only innocent and unpunished passion.—Sidney Smith.

MODERN ENGLISH CHORAL WRITERS.

(See illustration on opposite page.)

BY E. H. JOHNSON.

All the newer hymnals in America, as well as England, have made familiar the names of many English composers of hymn tunes which are distinctly modern and constitute the chief interest of the books. The faces of the most eminent of these are presented herewith, although there are other composers of the same type who are as distinguished as some among those whose photographs appear.

All of them are children of their age. This is their chief importance. It is not difficult to recognize what they have in common, while their common characteristics are due in large part to those of their predecessors. When Luther introduced hymn-singing in public worship he chose the tunes most available for congregational use. These were tunes in which each syllable had one, and generally only one, note to itself, all notes being of practically equal length, the accents evenly distributed, as in common time, and the melodic intervals always simple, generally close. Indeed, to this day the most astounding fact in melody of church music is the apparently limitless variety of tunes which can be obtained in moving by steps rarely longer than from one note to the next above or below it in the diatonic scale. Luther, in other words, adopted what we call the typical choral form. German chorals showed the characteristic national depth, Scotch chorals were strongly tinged with the native pathos, and the English chorals from that day to this are full of healthy, buoyant, well-fed cheerfulness and vigor.

With the Wesleyan revival and the evangelical movement in the Church of England, tunes of freer style were adopted. More than one note was accorded a syllable, intervals became wider, rhythm more varied and uneven—in a word, the then existing taste for songs largely set the pattern for hymn tunes. It is easy to feel, if not to see, that the present highly sentimental, almost-sensational, taste in music is as evident in the hymn tunes of the day as were the characteristics of earlier days. Beethoven is in this respect as much the master of English psalm tunes as he is in another way of modern symphonic form. It is the very soul of the modern age uttering its strong, varied, and often obscure yearning in modern song. In fact, the charge is freely brought against Dykes, Barry, Calkin, and all like them that they are sentimentalists.

A half-tinted American choir singer, stumbling through pieces by these composers, would as soon think of denouncing a piano exercise as sentimental. The pieces seem to him too scientific to be sentimental, too hard to express any feeling. Nevertheless, the charge is true, and its truth indicates to a large extent the merit of these composers. The age is sentimental when it has a chance to escape the rattle of machinery and withdraw from the struggle to get the upper hand of somebody; and the musician who can express the feeling of his age, whether in grand opera and symphony which the people like or in sound psalm tunes which the people will sing, is the real genius of his age. At least, so far as musical composing can be called an art, he is the artist of his age. He has contrived to speak the truth for his. He has done what Emerson said is the office of genius; he has said what every one thought and no one else had said.

If, now, the modern English choral writers have not fallen into the excesses of the so-called Moody and Sankey tunes, and given us mere street ballads, it is first because they are scholarly musicians, many of whom have shown their mastery of modern musical resources by works of much higher pretension than hymn tunes; while it may be doubted whether they have ever shown musical scholarship more convincingly than in these very simple forms. The sobriety of their style, such as it is, is also due in part to the powerful influence of the High Church movement in England. Ritualists by no means scorned free modes of expression at what they considered the proper place. No rarer ever thumped his Bible more vigorously than Father Maturin used to do when he preached in St. Clement's, Philadelphia.

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But the feeling, whether doctrinal or esthetic, which demanded a richly symbolic ritual, demanded also churchly, if intense, music forms. Some would revive the Gregorian tones, would encourage nothing else, and hardly tolerate anything else. Plain-song was good enough song for priest or people. And it happened that several of the earliest and most influential of the modern choral writers, such as Gaunlett, Redhead, and W. H. Monk, were so far in sympathy with this strongly ecclesiastical bias as to set a sober pace for the new composers, a pace which the most frisky have not indeed the people to abandon. And so the new school of English choral writers is marked on the one hand by decidedly sentimental expressions, as well as a mastery of modern melodic and harmonic forms, while on the other hand they are held quite strictly within the bounds of the old choral rhythm and the close and simple melodic progression of earlier times. Their music is at once thoroughly modern and thoroughly religious in the only way in which modern times are or can be religious.

It seems a pity that our writers on music, with a few eminent exceptions, as Mr. J. S. Spenser, have not been interesting and amusing "Studies in Worship Music," do not pay these writers of hymn tunes the courtesy of a passing glance. This is well enough if only the highest forms of musical composition are worthy of notice. But it is a great mistake if we regard as intelligent the interest which European musical scholars take in the songs of the people; if we reflect that a very great painter may show his greatness as convincingly, as unapproachably, in a slight sketch as in his largest canvas, just as only the best of our singers can sing ballads half as well as Sims Reeves used to sing them; or if we take into account that the taste of the middle class, the bulk of the people who go to church, and are our representative people, have their taste in music either made or marred by the hymn tunes which they learn to like and are accustomed to use. It seems to one who as firmly believes in the significance of the new chorals as in that of the latest opera or symphony that a look at the faces of a dozen or two among the best known of these must, at any rate ought to, engage the interest of musical people of the church-going sort, or even of the non-church-going sort, if only they care for art as a public concern.

TEACHERS SHOULD PLAY FOR PUPILS.

BY MARY HEWSON.

It is the duty of every music teacher to have some hour for practice and study. Too many have the idea that when teaching begins practice may stop. My friend, the time will never come when we can afford to retrograde. When a teacher ceases to devote some time to his own personal development he not only injures himself, but his pupils. Nothing kills ambition in a student any quicker than to have his teacher refuse to play time after time. It is a good idea to play once in a while at the lesson some of the works of the masters, so as to cultivate a taste in the pupil for such music. I speak especially to teachers in small places, who constantly wonder why their pupils have no appreciation of good music, yet themselves never practice, never play anything but a two step.

Nine-tenths of the students in a village never hear an artist; indeed, many of them think Paderewski is the only concert player there. They never heard of Rosenzweig, or Fanny Bloomfield-Zeiler, or de Pochmann, and many of them would be astonished to know that Chamblade is a woman. Such a thing as reading musical history they never dream of. Why is this? It is because so many teachers consider their duty done when the finger exercises, studies, and pieces are heard and criticized.

Take a broader range; familiarize your pupils with a few of the best works of every master by playing them yourself.

Urge them to read some musical history, and talk more of the men of genius of to-day, and I will give you the assurance of a more eager and more musical class.

THE STUDY OF ELOCUTION A HELP TO THE MUSICIAN.

BY MARIE MERRICK.

The eminent French pianist and teacher, M. Henri Falcke, declares that Sara Bernhardt is the "best piano professor" he ever had. "Her diction, declamation, tranquillity, her freedom of thought in uttering lines," he says, "were a revelation to me in musical expression. I learned what phrasing meant in 'Cleopatra,' and lost sight of notes and bars in 'Fédora' and 'Gismonda.'"

In my own humble experience I achieved a smooth, flowing style and gained an ability to perceive and indicate emphasis and climax in my musical work that I had never before possessed, though striving for the same in the study of declamation.

Nor does this seem strange when we consider that musical literature is embodied in forms almost identical with those of other literature; and that artistic delivery of either contains the same elements, and is governed by the same principles.

The study of elocution is an acknowledged aid to the vocalist. It is highly probable that it might as effectively assist the instrumentalist.

That instrumental music is indeed a language is a fact not sufficiently recognized by the average student of music. Therefore, "What do I find in this composition to communicate?" and "How can I best communicate it?" are questions too little considered by that student who longs for quantity rather than quality; whose ambition is to execute many pieces. That ambition is always realized in at least one sense of the word. Such a performer may render a piece admirably from a technical point of view or he may not; but, in either case, it is deprived of its life, and is only a galvanized corpse—a poor, dead thing set in motion by mechanical devices.

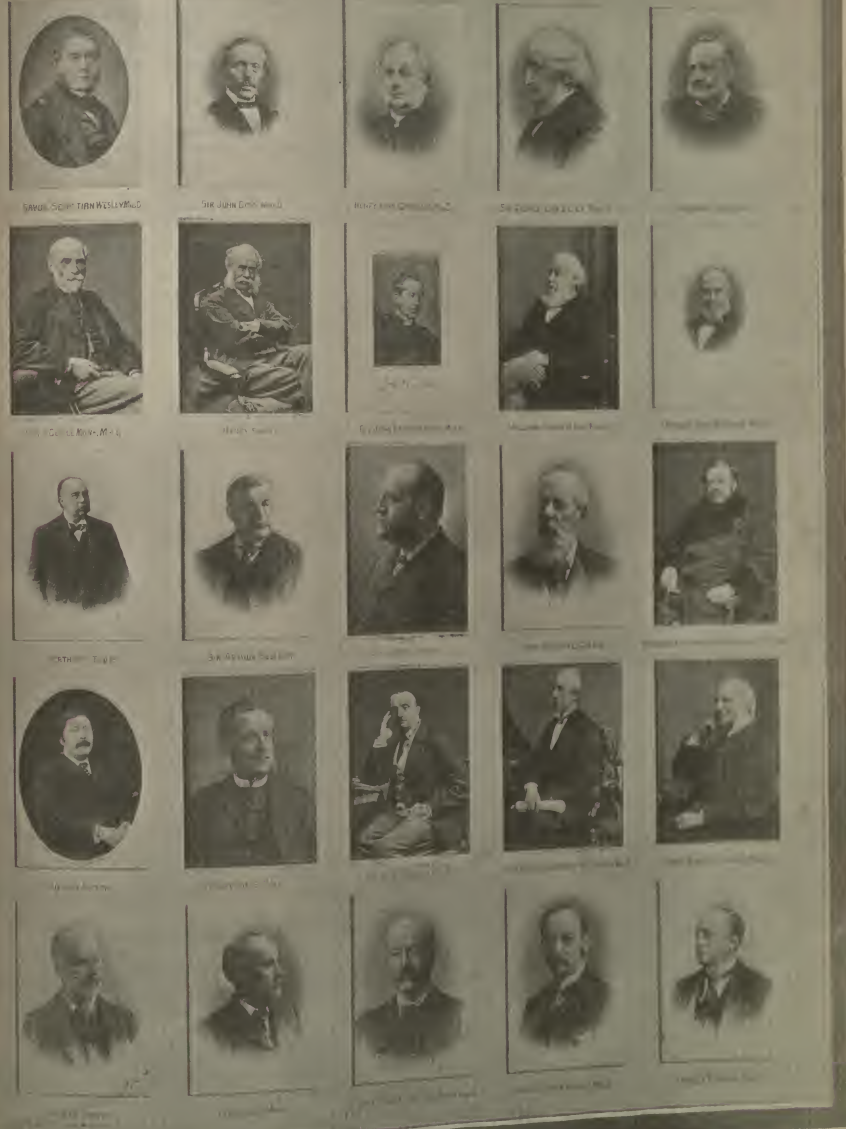
Although such a player may assault our ears and astonish our intellects with a thousand sounds per minute, covering all varieties of technical difficulties, we turn from him to the one who expresses himself intelligently and feelingly in the wordless musical speech.

That we may have more musicians who can speak understandingly the language of music, let us disseminate widely, unceasingly, the truth that musical performance is not music unless it is also speech—a speech so expressive of thought and feeling that it stimulates thought and awakens feeling in all who listen to its silence. That thoughtful study of the expression of thought and emotion by means of language can prove a potent aid to expression of the same through instrumental music, is well worthy of consideration and experiment.

QUESTIONS IN MUSICAL HISTORY.

These questions will not receive answers in THE ERROR, neither can the Editor undertake to answer them privately. Consult any good encyclopedia or history of music for answers.

- What is a sonata?
- What is a mass?
- In which oratorio does the grand march known as the "Dead March" occur?
- From what affliction did Handel and Bach suffer during the latter part of their lives?
- Who was Scarlatti?
- Which is Haydn's greatest work?
- Name some of the works of Jacob Meyerbeer.
- For what style of music is Chopin noted?
- Name some French composers of the nineteenth century, and their best-known works.
- Give two Italian contemporaries of Rossini.
- Who wrote the "Bohemian Girl"?
- Name two celebrated German musicians born in the same year. Give one work of each.
- State the difference between an oratorio and an opera.
- Give date of birth and death of Mozart and Haydn.
- Who wrote "Oberon"? "Il Trovatore"?
- Give name, with date of birth and death, of the composer of "St. Paul" and "Elijah."



MODERN ENGLISH CHORAL WRITERS.
SEE ARTICLE ON OPPOSITE PAGE BY E. H. JOHNSON.

Woman's Work in Music.

EDITED BY FANNY MORRIS SMITH.

ON "A RETIRING BOARD FOR AMATEURS."

By Miss C. N. SMITH.

IN an article recently published in the "Century," entitled "A Retiring Board for Amateurs," the author makes an onslaught on that inoffensive and humble fraternity, and shows them the door to the temple of art in vigorous terms. But can the world do without the amateur? Has it ever done without him?

When we consider the class who demand from a suffering public the recognition and remuneration legitimately due to proficiency only, and give in return unskilled and unsatisfactory work, we touch upon a real evil which is to be found in every art and profession from the kitchen to the pulpit. So, too, when we lament the mistaken ambitions and failures in art and music which sadden the world of art. There are many heartbreaks, many failures, many instances of talent forced by injudicious friends into a position only genius can fill acceptably,—but does our critic employ the right term? It is not the amateur to whom he refers, but the world's professional, who wastes the "flower-like years of youthfulness" and lives in want and hardship abroad. Never does any amateur turn her back upon marriage for the sake of her art. These girls, for whose vanished youth the "Century" and every one familiar with art life mourns, are studying for professional careers. Such ambitious students might be happier married, but it may be safely said that had marriage suggested itself attractively to them as a profession, they would not be eating the bread (without butter) of sadness in foreign pensions. These are girls who would do abroad in a education which will enable them to earn their living to better advantage on their return. But should the amateur retire from art to make room for them?

The amateur is a very different kind of a person. He belongs to a class that needs all the aids and incentives to work that can be given. He is doubtful of himself, easily discouraged, diffident of his power to give pleasure to others, prone to inquire at every step *qui bene*, and often giving up a pursuit that is a resource and a real help to character for lack of sympathetic and congenial surroundings. The amateur is one in whom temperament must, to a great extent, replace technique; one who gives not time, but leisure to his pursuit. Only those who have tried it can tell how difficult it is to secure leisure in a busy community; how frequent and apparently imperative the calls upon time and strength, how firm must be one's resolution. This is particularly the case with the amateur musician, who must give long hours to monotonous practice, at times chosen to suit the convenience of her family on account of the noise, who is often forced into the position of apparent selfishness, both in their eyes and her own.

In this country, especially, the path of the amateur is made thorny. In England the use and meaning of accomplishments is better understood. Why, we ask ourselves, shall we teach a child to draw who has no talent for painting? Why give music lessons to one who has no natural ear? Why spend hours at the piano when one intends to "do nothing with it"—that is to say, does not intend to earn money by it? This standpoint is due to one mistake in education. America has not learned that education should not only foster our natural powers, but supply deficiencies so that we can make use of all this world offers us. Drawing should be taught that we may learn to see correctly. Every musical advantage possible given, that we may hear and feel.

The dull ear can be cultivated, and even a small voice placed. Even if in after years we seem to have no personal use of these things, they have still been keys to unlock the world of beauty; the time and money are not lost. The self-conquest that has been necessary to make us do not what we like, but what we must, is worth a great deal to one's character, and while we may not be among those who can create or interpret beauty, we at least have been trained to appreciation.

It is here that the professional should do justice to the amateur. We confess that the trained writer might, perhaps, have some grounds for dreading the incursions of the amateur into his particular field. His medium does not present any insurmountable difficulties in the matter of technique. In art and music—especially music—talent is possible. It is not only the relative amount of talent, but of training, that separates the performance of one from those of the other, while it is to the amateur that the musician must look for sympathy and encouragement. It is the amateur only who can appreciate the difficulties conquered by the artist. It is he who makes possible concert and recital; whose applause is generous, because untainted with envy; whose enthusiasm is genuine, because infused by sympathy.

Decidedly, it will be a black Friday for music when amateurs retire.

THE FUTURE OF THE LECTURE RECITAL.

By ALICE E. MARSH.

Not many years ago a new planet appeared in the musical firmament—the lecture recital, introduced by Edward Baxter Perry, Walter Damrosch, Amy Fay, and others. A retrospective glance affords the conviction that this lecture recital is here to stay, and though as organized at present it hardly meets the increasing demands upon the lecture platform artist, a short study of the situation may help to point out both the deficiency and its remedy.

Musical audiences are usually made up of a varied class, ranging from the entirely uninitiated music lover to the artist. The latter does not need analysis or lecture to enhance his enjoyment of the program, but to the majority of the audience these would be great aids. How often the musician learns from the whispered conversation about him, between the numbers of a cycle, that his neighbors do not know when one piece ends and another begins.

Suppose, however, that at a recital where such uncertainty prevailed, the artist had taken each of these numbers, analyzed, interpreted, and placed it in its historical relationships. Much that was important would even then have been unrecognized, and why?

Because few in the audience would have been able to apply to a passage when played what had been said of it by way of analysis.

But let the musician resort to the means by which the lecture on geology or anatomy makes his subject-matter clear, and this difficulty is obviated. The blackboard, the colored chart, and the lantern-slide solve the difficulty of the scientific lecturer. They will be as useful to the artist on the lecture platform. Let him copy the numbers of his program upon a revolving music-roll, and arrange that it turn as he plays, so that the audience can see the music as he plays it. For instance, if one of the numbers upon the program be a Bach invention for two voices, how much clearer it would be if the audience could see this written out, one voice in black and the other in red. The sight of the notes of the

music analyzed and discussed from historical standpoint would aid intelligent appreciation.

It is easy to see what could be done in this way in the study of such large forms as the sonata.

The demand for illustrated musical lectures, both by amateurs and students, is rapidly increasing, and there is a promising field for the ambitious musician. What is the best preparation for this work?

The well-known president of a certain conservatory seems to have found an answer to the question. For the past two years a group of students in this conservatory have been studying Beethoven, Haydn, and Mozart sonatas. At this class the playing of perhaps two Beethoven sonatas by two pupils is followed by written criticisms by the class, which are read and commented upon by the teacher, who closes with his own criticisms of the interpretation and subject-matter.

This accomplishes, first, the ability to play before an audience with composure; second, the drill in preparing and presenting analyses; and third, the training of the class in writing intelligent criticism.

When the program is a miscellaneous one, the numbers are prepared as before. The pupil lecturer, pointer in hand, analyzes and indicates important phrases, themes, etc. When the program is concluded, the class is again called on to write upon some important subject, such as sight reading, or the sonata: its form and history.

Such work is invaluable. It is one thing to appear before an audience and render one number, but to interest and instruct an audience for an hour and a half is quite another thing.

With such training, and with the use of certain demonstrations combined with musical illustration, the future of the musical lecture opens on a new field of usefulness and popular success.

A MUSICAL LIBRARY.

By KATHERINE L. SMITH.

We all know that even an artist needs tools, though few teachers of music realize it. One of the essentials of a good musical education (and not the only one) is the playing of an instrument; intelligent rendition is another. No piece can be said to be thoroughly studied without an effort to interpret the composer's thought, and no one can understand a composer without knowing his life, surroundings, and motive in writing. A musical library is, therefore, of importance to all students and teachers. In the larger cities one can, of course, have access to the public library. In Brooklyn and New York there are libraries which not only contain musical literature, but also circulate music.

The Brooklyn library was the first to try this experiment, which has been of great benefit to many, especially to those who like to study the score before attending an open oratorio.

In the Newberry Library in Chicago there are sound-proof music rooms, with piano and violin, which afford opportunity to try the scores collected by the library. This collection is rich in old music, containing original works published in 1600.

Yale Divinity School has a musical library; the Boston Public Library has an alcove filled with interesting reading matter on musical lines; so have Astor and Lenox Libraries in New York.

Paris, London, and Birmingham are among the cities that possess circulating music, and in Germany alone there are 100 libraries with extensive collections. The publishing house of Peters possesses the Peter Memorial Library, at Leipzig, where 10,000 volumes and rare scores are to be seen.

"This is all very well," I hear some interested reader exclaim, "but I live in a small place. We have no public library, and even if we did, I prefer to own my own books and have them ready for instant use."

It is exactly for you that this article is written, and it is my purpose to try to suggest to you some books which will form a valuable nucleus for your own private library. For, of course, if you have access to no public library, you must own books yourself. Every one who

can afford this luxury will find it gradually becomes a necessity, and the collecting of a musical library will be a delight.

Let me consider what a music teacher or student needs. There are biography, letters of musicians, essays on musical art, histories, and books of general musical interest.

Every book on these lines may not be able to obtain, but she can, at least, make the beginning—obtain the nucleus of a library. She will find all such books, if reliable, are of immense value in teaching, for she can lend the works needed for the proper study of a piece or her scholars. Categorically arrayed, the average music teacher will find the following books desirable: "Dictionary of Music and Musicians," by Dr. Hugo Riemann; "Musical Dictionary of Musical Terms," by Hugh A. Clarke; "Dictionary of Musical Terms," by Stainer and Barrett.

All of these are standard works of great value for reference and musical reading.

Louis C. Elson has a book, "Curiosities of Music," containing facts not generally known, which it is desirable to possess.

Among biographies, there is a series by Nohl, of which those of Beethoven, Haydn, Mozart, Wagner, etc., are good examples.

"Celebrated Pianists of Past and Present" is an up-to-date book, illustrated with 150 portraits of European and American pianists of the past and present.

"Life of Chopin," by Niecks; "Life of Handel," by Rockett; "Life of Schumann," by Reissmann; and "Life of Mendelssohn," by Lampadius, are all desirable.

Under the head of "Letters of Musicians" one would consider "Mendelssohn's Letters," illustrated by himself, and "A Conversation on Music," by Rubinstein. Recent valuable additions to musical literature, "Letters of Mozart, Beethoven, Schumann"—all translated by Lady Wallace. Such an array of readable miscellaneous musical matter presents itself that only a few books can be jotted down. There are two volumes of "Music and Musicians," by Robert Schumann, that will prove of value. "Music and Morals," by Harnack; "Woman in Music," by Upton—all good.

"The Embellishments of Music and Culture," by Merz; "European Reminiscences," by Elson; "Anecdotes of Great Musicians," by Gates; "Mozart's Journeys," by Münke; "Musical Mosaics," by Gates; "Rules for Young Musicians," by Schumann; "Music: Its Ideals and Methods," by Mathews; "In Praise of Music," by Gates.

History should also come in for its share of attention: such a book as "Lessons in Music History," by Fillmore, is a comprehensive outline of musical history, and "Piano-forte Music," by same author. It groups composers and their works into epochs.

There are stories also to be added to our list, for a teacher can frequently arouse enthusiasm in a pupil by lending him a story, where she could talk or read lectures *ad infinitum*. One can learn from this class of works if they are well selected: "Charles Ancherter," by Elizabeth Shepperd, is perhaps the best-known musical novel; "The First Violin" has given much pleasure; "The Blue Ribbon," by the author of "St. Olave's," is worth a perusal. Some of these can be purchased in cheap editions. "Musical Sketches," by Ethel Parker, is a collection of short stories of noted people, showing care in compilation. A witty little paper-covered volume is "Scratch Chalk," by A. Clarke. "Music Study in Germany," by Miss Fay, has had a wide sale, and one dislikes to lay down the book. "Alcaicis" is a charming musical work, and we add to a collection "Studies in Wagnerian Drama," by Krebhiel.

The little folk, too, should be remembered in the teacher's library, and in this line they have been well provided for by publishers. The vast amount of kindergarten literature is a help here. Charles Kingsley has his "Water Babies"; Prang & Co. have some exquisite books, among them "Baby's Lullaby Book," a collection of "Mother Songs," with music by Chadwick. Walter Satterlee has an illustrated volume, "Cradle Songs of All Nations," which are faithful to

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life, attractive, and excellent for amateur musical teachers.

"Musicians in Rhyme for Childhood Time" is sure to attract the little people. It is a series of poems and pictures from Palestrina to Wagner; "Music Talks with Children," by Thomas Tapper, is a helpful, inspiring book, and "Plays and Songs," a collection of kindergarten songs and plays, are simple and suited to children's tastes.

Our list, of course, by no means included the entire field, but is rather given as a hint to teachers of what to buy. Magazines and periodicals bring to us all valuable articles, and it is well to keep them on file. The cost of these books is not much, and no teacher would buy them all at once. Begin, buy a book at a time, and before long you will have quite a collection, which will be of inestimable value to the teacher, who will wonder how she ever thought of it.

"THE ETUDE'S" PRIZE LIBRARY CONTEST.

The ETUDE's prize contest for the twelve best books to form a club library closes with this issue. Of the whole number presented, the following:

Thirteenth Week—Chamber Music and Its Origin. Broadest and most comprehensive, and THE ETUDE has accordingly mailed her "A Noble Art," a history of the construction of the pianoforte itself, as the best compilation to her list.

What twelve books, exclusive of dictionaries and encyclopedias, would form the best working library for a village club obliged to depend on its own resources?

1. "Chats with Music Students," T. Tapper.
2. "How to Listen to Music," Henry E. Krebhiel.
3. "How to Understand Music," W. S. B. Mathews.
4. "Woman in Music," George P. Upton.
5. "Celebrated Pianists of the Past and Present," A. Ehrlich.
6. "Popular History of Music," W. S. B. Mathews.
7. "Music and Culture," Carl Merz.
8. "Studies of the Great Composers," C. H. H. Parry.
9. "Beautiful in Music," E. Harnack.
10. "Sound and Music," S. Taylor.
11. "The Orchestra, and How to Write for It," F. Corder.
12. "Voice, Song, and Speech," Brown and Behne.

The lists by Miss Lola M. Gilbert, of Effingham, Ill.; Miss Effie W. Munson, of Zanesville, O.; and Miss Willie Siddobath, of Meadville, Mo., also deserve special mention. We publish the two latter:

1. "A Popular History of Music," Mathews.
2. "Masters and Their Music," Mathews.
3. "Great Composers," Bonpre.
4. "Great Singers, Violinists, and Pianists," Ferris.
5. "History of Piano-forte Music," Fillmore.
6. "One Hundred Years of Music in America," Elson.
7. "Theory of Music," Elson.
8. "History of German Song," Elson.
9. "Celebrated Pianists of the Past and Present," Ehrlich.
10. "Mezzo-tints of Modern Music," Huneker.
11. "How to Understand Music," Mathews.
12. "Pipes and Strings," Gates.

EFFIE W. MUNSON.

1. "Talks with Piano Teachers," Wilkins-Gutman.
2. "The Music Life and How to Succeed in It," Thomas Tapper.
3. "Chats with Music Students," Thomas Tapper.
4. "Music and Culture," Carl Merz.
5. "The Embellishments of Music," L. A. Russell.
6. "One Hundred Years of Music in America," Mathews.
7. "World Music" (in three volumes, Singers, Virtuosi, and Composers), Bremont.
8. "How to Listen to Music," Krebhiel.
9. "European Reminiscences," Elson.
10. "How to Understand Music" (in two volumes), Mathews.
11. "Musical Hints," Merz.
12. "Lessons in Music" (in two volumes, History of Piano-forte Music, and Cradle Songs of All Nations), J. C. Fillmore.

WILLIE A. SIDDOBATH.

PROGRAM OF WORK FOR COMING YEAR.

First Week.—Music of the Sea.
Second Week.—Motives, Phrases, and Periods. (Illustrated.)
Third Week.—Imitation and Figure Forms. (Illustrated.)
Fourth Week.—Music of Motherhood. Paper, "Music a Factor in Child Education."

Fifth Week.—The Ballad. Paper, "Forms of the Ballad in Different Nations."
Sixth Week.—The Anthem, Madrigal, etc. Paper, "Historical Anthems and Their Composers."
Seventh Week.—The Recitative. (Illustrated.) Aria and Sonata. (Illustrated.)

Eighth Week.—Thoroughly Composed Song. (Illustrated.) Paper, "Ideal Song Composers."
Ninth Week.—Martial Music. Paper, "Music in History."

Tenth Week.—Unitary, Binary, and Ternary Form. (Illustrated.) Paper, "Descriptive and Suggestive Music."

Eleventh Week.—The Sonata. (Illustrated.)
Twelfth Week.—Music of Devotion. Paper, "Hymnology."

Thirteenth Week.—Chamber Music and Its Origin.
Fourteenth Week.—Antique Dance Forms. (Illustrated.)
Fifteenth Week.—Modern Dance Forms. (Illustrated.)
Sixteenth Week.—Music of Sentiment. Paper, "Music in Literature."

Seventeenth Week.—Syncope and Its Uses. (Illustrated.)
Eighteenth Week.—Music of the Summer-time. Paper, "Music in Nature."

In connection with the above a roll-call is used, each member responding by an item of current musical interest.

Each member is expected to take an active part in the program, her selection to be appropriate to the topic of the day.

MEMBER OF THE BOARD OF MANAGEMENT OF THE NATIONAL FEDERATION OF MUSICAL CLUBS, MEMPHIS, TENN.

By Mrs. THOMAS E. ELLISON. In June Mrs. Hill opened with a concert the "Woman's Building," which she has built for the use of the women's club of Memphis.

Mrs. Hill's extensive local club work deprives the Federation of a valuable board member.

Mrs. Eugene F. Verdery, of Sand Hills, Augusta, Ga., president of the Verdery Club, a director of the Southern Middle Section, an able member of the Board, has been elected by the Board of Management to succeed Mrs. Hill.

Clubs throughout the Southern Middle Section desiring to be in touch with the Federation through the sectional vice-president may heretofore communicate with Mrs. Verdery.

Miss Helen A. Storer, Artist Committee of the National Federation of Musical Clubs, has placed Miss Leonora Jackson, the violinist, with the following clubs: Mount Club, Dayton, O.; Tuesday Musical Club, Akron, O.; Fortnightly Club, Cleveland, O.; Saint Cecilia Club, Grand Rapids, Mich.; Chicago Amateur Club, Chicago, Ill.; Schubert Club, St. Paul, Minn.; Tuesday Musical Club, Denver, Col.; The Musical Club, Portland, Ore.

Several other clubs have in consideration the few remaining dates which Victor Thrane has for this young artist.

Miss Storer has also arranged concerts for the following artists: Hamberg, Kreisel Quartet, Max Heinrich, Genevieve Clark Wilson, Philharmonic Quartet of Cleveland, David Bispham, Mrs. Seabury Ford, George Hamlin, Pittsburgh Orchestra, Kara Walker Black, Regina Watson, Ernest Gamble, Frederic Bancroft, Mrs. Katherine Talbot, Frederic Archer, Luigi Von Kunitz, Erikson Bushnell, and Godowsky.

The Cecilia Club, of Grand Rapids, Morning Musical

The one who sends in the sentence most appropriate for music students as a motto or craft pin, consisting of seven words, arranged as above, shall receive one of the pins, when completed, as a prize.

Hurry and American life are synonymous terms, but a decree could be enforced obliging everybody to de-

th and disposes face, mouth, and throat favorably for
d tone-quality. As the direction of thought and
ort with this patient had hitherto been upward and

necessary. A few carefully selected exercises written for each voice are all that will be safe. Songs not exceeding an octave in compass and lying in the middle of the voice must be sung lightly, if at all. Hymns will not do, except the young voices are carefully watched.

As the girl was one whose mind did not act rapidly

"If I had put a cross at every error," said Rowland, "it would not be an opera, it would be a cemetery."

"If I had put a cross at every error," said Rowland, "it would not be an opera, it would be a cemetery."

PUBLISHERS' NOTES

We again draw your attention to the new-style satchel, which retails for \$3.00, the same price as that of the one we have been selling. There is a large discount given on this to the profession. The satchel which we mention here is full sheet music size, has extra strength given to it by a number of buckles around the edges, and can be used either in full sheet music size where bound books are to be carried or doubled into half size; for this latter there are two other buckles, and it is just as neat as the smaller satchel. The large-sized satchel which we have been selling has been used particularly by women. We would recommend this one particularly to men as well as to women, as it is neat, substantial and very practical.

SPECIAL RENEWAL OFFER FOR NOVEMBER.—According to our custom, to those of our subscribers who desire to renew during the current month, no matter whether or not their subscription expires, we will make this offer: for \$1.75 we will not only renew their subscription for one year, but we will also send a life-sized portrait, on the finest plate paper, 22 inches by 28 inches, of any of the following subjects: Rihmshtien, Bach, Liszt, Beethoven, Mozart, Chopin, Wagner and Mendelssohn.

We have also 22 by 28-inch musical pictures which we include in this offer, entitled "Inspiration," "Mozart Directing his Requiem," "Beethoven in his Study," and "Harmony."

These are all that can be desired for framing purposes in a musician's home or study. They are also for sale at 50 cents each.

We have an edition of our own of "Dictionary of Music and Musicians," by Hugo Riemann. This is a work of 900 pages, bound in half leather, octavo size. It retails for \$3.00, upon which we allow liberal discount. This is equal, if not superior, to any encyclopedia of music which is published at the present time. It is not as large, because the subjects are not treated at such length; this may be a disadvantage, but to most it will be an advantage. In addition, the matter contained therein is brought up to within a few years of the present date, which can not be said of any other encyclopedia, large or small. It should be in the library of every college that has music in its curriculum, and every teacher should own a copy.

For Harvest, Thanksgiving, and Christmas music for the Sunday-school and the choir we have a complete line of services and exercises containing responsive readings and recitations, and interspersed with beautiful music. Our stock of solos, duets, quartets, and anthems is very complete, and we will be pleased to send same for selection to any of our patrons.

The last edition of Landon's "Foundation Materials" has two new features of much practical value. There are additional pages of note-writing for beginners to teach them the letters of both staves, special attention being given to the added lines. The manner in which the subject is presented requires the pupil to think out the problems of note position in a way that fixes the letter names in the memory. Pupils become very much interested in working out the exercises, for they call for the spelling of a series of words made up out of the seven letters of the musical alphabet. The other feature is technical, with partial applications. There are fifteen chord touches—touches founded upon the "Mason Touch and Technic," although many of them are written out for the first time. There are four extra pages given to

this new feature, each touch being fully explained, and the application with a characterization given of the tonal-colors it produces. These touches are also applied to melody-playing, and their tendency is to lead the pupil into a careful and discriminating use of his listening powers—in fact, it is a new chapter in re-training from the artist's standpoint. The book is sold at the original price of one dollar.

We have reprinted during the current month the following works: "Touch and Technic," by Dr. Wm. Mason. The best, if not the only, school or technic known to pianoforte pedagogues. It comprises an original system for the development of a complete technic, from the beginner to the finished artist. It is published in four books, \$1.00 each, with a liberal discount.

"Standard Graded Course of Studies," by W. S. B. Mathews. Published in ten grades, a book to each grade. We have reprinted a number of these during the present month, which proves their acceptability. To those who are not familiar with them, I would say that they are a collection of standard études and studies arranged in progressive order, culled from the entire literature of the piano, furnishing every necessity in a teacher's experience. They retail for \$1.00, and are published at "schoet music." We should be pleased to send any one or all of the grades to any teacher to examine.

"Writing Primer for Music Students," by M. S. Morris. This is a primer giving writing exercises to be done on music tablet paper. The beginner is taught the rudiments of music by writing the exercises. This is a very practical and valuable little book; it retails for 30 cents.

"The Violin," by B. Tours. This is a complete instructor, containing illustrations, complete instruction as to bowing, etc., etc.; plenty of exercises. This is a well-known work with a reputation. We publish it in a very substantial cloth back binding for 75 cents.

"Method of Singing," by A. Raudegger. This is a complete work, and might be called a perfect manual for the teacher who needs the guidance of systematic progressive exercises, in addition to a treatise on the voice, classification, extent, children's voices, etc., etc., and all the necessary exercises. It retails for \$1.50 in a substantial binding.

No composer is more played than Chopin; none has written more original music; besides this, Chopin is first of all a piano composer. The great masters generally wrote from the standpoint of the orchestra; Chopin always had the piano in his mind. Most of his music is beyond the reach of the average pianist, and there is no volume published containing his lighter compositions. We have undertaken this in a volume which will be issued this month. The volume will contain the gems of Chopin within the reach of most players. It includes all of the Nocturnes or Polonaises come in a volume. We have a volume containing something of all, and all are popular. The volume will have a portrait and a sketch of his life. It will be called "The Lighter Compositions of Chopin." We will make our usual advance offer on this and for 40 cents will send the volume postpaid. It is a volume for any pianist. Be sure and send for it. It will be ready this month and the special offer will only last during this month.

We will issue a volume of excellent reed-organ music this month which will interest a large class of readers. The selections have been made with the greatest care. It is suitable for parlor or church. It contains volun-

taries, marches, transcriptions, etc. All the good writers of organ music are represented, such as Batiste, Rattmann, Leybach, Scotson Clarke, Wely, Salome, etc. The size will be octavo form, and contain 130 pages. None of the music is poor; all is interesting. If you have an organ or play in a church, be sure to have this volume. The title we have chosen is "Classic and Modern Gems." Our advance offer is 35 cents, postpaid. Order it this month, as next month you may not be able to procure it for double the money.

GRIEG's reputation as a composer is steadily rising. He is played more and more. He is characteristically; he is interesting. We have been engaged for some time in collecting his compositions which are played most. The volume is now ready to be announced. The pieces will be graded, and there is not a dry page of music from cover to cover. The volume will be called "Album of Grieg," and our advance offer is 35 cents, postpaid. We will send the three above-mentioned volumes for one dollar, delivered to your home by express or mail. This is the price of one volume.

We will issue about December 1st our eleventh annual circular containing a list of musical Christmas presents. It will be printed in the December issue. Our patrons who are far removed can have one of the circulars sent in advance of the December ETUDE by writing to us. Do not select your Christmas presents until you have examined what we have to offer.

"CHORAL CLASS BOOK" is the title of the latest work which has been published for the use of choral societies, singing schools, and such organizations. It has been compiled by two of the most successful teachers and directors in this kind of work, Mr. L. S. Leason and Mr. H. H. McGinnahan. The work has been very successful. We have received an order, we can almost say, as a result of every sample copy that we have sent out. The discount on the work is liberal, and in addition to other advantages it has one which is not possible to obtain in any other work; that is, that it is published in parts—the Primary, Intermediate, and Chorus. The complete book retails for 75 cents, the parts at 30 cents each. There is an abundance of material in this work for every occasion.

THE ETUDE for December will, as usual, be an enlarged holiday issue. It will contain, as a supplement, a large portrait of one of the great masters. These portraits can be found framed in the studios of a great number of our subscribers; they are in every way suitable for this purpose.

The December issue will be an especially valuable number in every way.

The advertising pages of THE ETUDE have been appreciated more by the musical public of late than ever before.

We have the largest circulation of any paper devoted in any way to music. According to the reports of circulation, our exceeds all the rest combined, so that for the making known of anything appealing to the cream of the musical public no better medium can be found.

Our rates are low, and we should like to hear from music schools, teachers, manufacturers, anything relating in any way to music. The December issue will have an extra large circulation for the holidays, and an additional charge will be made. Any one contemplating the placing of advertising with us would do well to do so before the first of January, as our rates will be increased after that time.

FROM the many kind words of commendation, unsolicited, which we receive from our subscribers, we are led to believe that our work in the editing and publishing of this journal is of great assistance to the teacher and the earnest student throughout the country. We aim to make each issue of the journal better, if possible, than the preceding one. By looking back over the jour-

nals from year to year, we think that we have done this. We have covered larger fields, and by the aid of the liberal support which we have received, have been able to increase the size of the journal to a large extent.

If it is not asking too much, we would like every one of our subscribers to send us at least one other. The premiums in the way of musical goods which we give are the most liberal that you can obtain, and no doubt, from our premium list, which we would be pleased to send to you, you would be able to find something that you had just been wanting; for instance, for only one other subscriber besides your own we would send you any of the following:

"Class Book for Music Teachers" (50 cents), by E. M. Sefster.
Any one volume of "Touch and Technic" (\$1.00), by Dr. Wm. Mason.
"Theory Explained to Piano Students" (50 cents), by Dr. H. A. Clarke.
"Fifty Lessons for Medium Voices," Op. 9 (50 cents), by J. Concone.
"Ear Training" (75 cents), by E. A. Hoscoe.
"Choral Class Book" (75 cents), by Leason & McGinnahan.
Any two grades of Mathews' "Standard Graded Course" (\$2.00).

Of course, if you were able to send more than one, it is not necessary for me to say that we would be most thankful, and the premium is, of course, larger in proportion. We make the premiums as large as we possibly can. This is the only way in which we can return these many favors which we have received, except by giving the journal the most careful attention, and, we might say, the many increases in size.

We should be pleased to correspond with any, as regards terms, who can give their entire time to this work.

We wish to draw special attention to the following premiums outside our musical goods, but articles which we have selected as the most suitable to our clientele. We have given these for the least number of subscriptions possible:

Lady's rolled gold watch, for 15
Fine silk umbrella, 4
Opera glasses, pearl, 5
Opera glasses, black, 4
Fountain pen, 4
Oak reading-stand and revolving book-case, . . . 6

The fountain pen and the revolving book-case are new additions to our list. Of the first, we would say that it is the very best pen that is manufactured at the present time; self-cleaning and filling; ordinary ink may be used without any danger of clogging or corrosion. It is used and recommended by some of the greatest writers in the country. The oak reading-stand and revolving book-case has an adjustable slanting top 14 1/2 by 18 1/2, the shelves of the book-rack are 15 1/2 by 18 1/2, the height over all is 34 1/2. It is made of hardwood, well finished, and is a most convenient office or library article. You will notice that this is given for only six subscriptions, which is a very good offer, but it must be remembered that it is received by you in a twenty-pound package, f. o. b. Chicago; that is, you pay the express charges from Chicago.

THE new work by Thomas Tapper, "Pictures from the Lives of Great Composers," will reach advance subscribers about the time this issue is out. All special offers for the work are now withdrawn. This book is one distinctly for children's use. It can be read by the child or to the child by an older person. The salient features of the great composers' lives are woven into a tale, told in the simplest language, no date or historical fact to be remembered. The retail price is \$1.25, subject to the usual reduction to the profession and trade. Do not forget this book in making a Christmas present to a child.

ANOTHER new work has just been issued by us, an organ (pipe) instructor, by James H. Rogers. There has never been issued a good American work for pipe-organ. The one usually chosen by teachers is Stainer's. We

have issued one equal to Stainer's in every respect. Besides, being a later work, it contains the latest ideas of teaching the instrument. If any of our readers in need of an elementary work for pipe-organ, bear in mind "Graded Materials," by James H. Rogers.

THE only new work advertised and not in "Theory of Interpretation," by Goodrich. The delay in getting the book out is the peculiarity of the work, being filled with numerous examples of music which requires a shifting of type from one printer to another. The book is more than three-fourths ready and we hope to have it completed next month. We have a special circular giving details of the work. If you have not subscribed for an advance copy, send for circular. The advance special price is 75 cents, postpaid. The price, when the book is once on the market will be at least \$2.00. Mr. Goodrich is the author of two books along the same lines,—one on Theory, the other on Analysis. In this work some of the points are gone over again where they bear on interpretation. He is, perhaps, the most able theorist we have. He is now sending a work that every student will find useful. Send on your special offer this month; you may be too late another month.

THIS month we begin sending out our new music to those of our patrons who are on our list. This new music is on sale, and can be retained during the teaching season. We send from ten to fifteen pieces monthly, all for piano. Our vocal pieces are sent, also, to whoever wants them; we never have more than five music. We have a special circular, setting forth our on-sale plan. If any of our new patrons desire our new issues, we shall be pleased to hear from them. The plan has proved successful, and until recently patrons are glad to examine new music and use it with pupils when occasion requires. It costs little or nothing. The postage only is charged, about 10 cents monthly. The music is returnable. We can not undertake to send only a part of our music—the packages are all the same, and to divide them would cause confusion.

NEW MUSIC IN THIS ISSUE.

"MOMENT MUSICAL," Op. 46, No. 1, by Philip Schwarwenka, is one of those beautiful inspirations that composers have at times written, and will repay any one to carefully study its beauties.

"NOWGIRL DANCE," Op. 35, No. 2, by Edward Grieg. A duet for the piano. Grieg to-day is considered one of the best living composers, and there is something fascinating and weird about all of his works. They are not easily understood, and may not please at first, but any one who will persevere and study them conscientiously will find new beauties each day. This duet is written in his most pleasing style.

"LULLABY," by W. Kienzl, is a little gem; poetic, easy to play, and without octaves. It is one of those study pieces used to cultivate taste and expression in young pupils.

"CAVATINA," Op. 85, by Joseph Raff. A beautiful composition which was originally composed for piano and violin, and belongs to the repository of every great violinist. For the study of cantabile playing this piece will be of great service. When you practice the different phrases, try to imagine how a great violinist would play them, or a great singer would sing them, and endeavor to bring out of the piano that full, round, singing tone. This piece is well worth careful study and can be used as an A or B on any concert program.

"SOUVENIR," Op. 10, No. 1, by G. Kargarsoff. Of the modern Russian composers, Kargarsoff is perhaps the best known. His compositions are mostly written for the piano, and require a good singing touch in the lyric style.

"HABIBET MARCH," by Eugenio Serrentino. This march is written by the gifted director of the lands

Roma, and the different movements are very effective and inspiring. The "Willow Grove March," by the same composer, is one of the most popular two-steps ever written.

"A DAKNOTOWN FOLIO," by W. F. Sidds. This composition is written in the popular style and depicts a jolly time that the darlings occasionally have. It is bright, easy to play, and should become popular.

"THE CROWN OF LOVE," Song by Frederic N. Lohr. Of the modern song-writers of England, Lohr perhaps is one of the most successful. He has written many beautiful and effective songs and the one we offer in THE ETUDE this issue, we feel, will please you.

HOME NOTES

Mr. Wm. H. SHREWOOD, of Chicago, gave a recital in University Hall, on October 24th. Mr. Shrewood will also give a series of four morning recitals during the season.

An interesting program was recently given by the pupils of Mrs. J. E. Ward, Crestline, Ohio, assisted by the Crestline band.

Mr. FRANK DUKE ALDRICH, of New York City, who makes a specialty of the interpretation of song, has just issued an interesting pamphlet, "Song Silhouettes." Many of his programs are unique, and include a number of delightful songs seldom heard to public.

Thirteenth annual senior class recital was given by the pupils of Mrs. Helen Adams Grantham, of Lebanon, Pa., on October 13th. The graduating class numbered 18.

A song recital in aid of the new gymnasium of Harvard College was given by Mr. David Bishop, in Whitehouse Hall, Philadelphia.

Mr. CHAS. W. LANDON, a former musical director of Oberlin College, and until recently musical director of the Landmark Music College, Lynchburg, has opened a school of music in Dallas, Texas. The new school is well equipped in every department, and every indication points to a successful year. Mr. Landon is the author of a number of educational works.

On account of illness, Mrs. CORA GRIFIN JONES, musical director of the Howard Payne College, Brownwood, Texas, has resigned her position, and is now in Winchester, Tenn.

Wm. J. HALL, director of the Cedar Rapids College of Music, has just closed the most successful summer school in the existence of the college. The fall term opened up with a phenomenal attendance.

Mr. HENRY LAKE, who for the past eight years has filled the position of secretary of the New England Conservatory, has severed his connection with that institution and established the Boston Musical Bureau, which has made a remarkably auspicious opening. Mr. Lake is enabled, by this change, to give more time to literary work, and already has two books in the hands of his publishers.

THE CROWN Hall School, of Jersey City, N. J., of which Mrs. M. Plan is principal, has just entered upon its twentieth year. To date, it has been a successful one, and it, no doubt, will continue to merit the increased patronage which it deserves.

THE piano pupils of Barry N. Wiley, Vanderburg, Mass., gave a pleasant recital at his home recently. Arthur P. Graves, baritone, assisted.

The Dorchester Musical Club has been organized in Austin, Texas. Mr. J. J. Lenz, president. At each meeting their work is studied by careful analysis the life and work of some one of the masters in music. The aim of the club is a broad culture of the art of music.

THE sixteenth annual of the Fargo College, Fargo, N. Dak., Mr. A. C. Smith, musical director, was given on October 16th, by Mr. Smith and pupils in the College Chapel.

We acknowledge the receipt of proposals of the Conservatory of Music, Mount Union College, Alliance, Ohio, of which Lyman F. Dwyer is musical director.

Mr. F. W. WOOD, baritone, of Boston, gave a recital in Symphony Hall, assisted by Miss Florence Partridge, violinist, and Miss Louise Knapp Wall, pianist.

The pupils of Miss Grace Moore, Lebanon, Mo., recently gave a piano recital, assisted by Miss Edna Neal, vocalist.

ROBERT ARTHUR NOTCH, the blind organist, by his remarkable skill has won the title of "Blind Paganini." His piano was early recognized by Schubert.

We acknowledge the receipt of proposals of the Misses Crawford's School for Boys and Girls. The musical department is under the able direction of Miss E. Crawford. A pianoforte kindergarten class is one of the features from which the most satisfactory results have been attained.

In the last issue of THE ETUDE we made mention of the death of Frederic Zitterbart, which, however, we are glad to be able to correct. Mr. Zitterbart is still living, and is quite active. The error was due, no doubt, to the fact that a Mr. Louis Zitterbart, musician, and also of Pittsburgh, died in that city recently.

UNDER the management of Mr. F. F. Shearer the following artists appeared at Lockport, N. Y., on the 24th of October in a concert: Madame Elmore Meredith, soprano; Miss Kate Sheehy, contralto; Miss Clara B. Clark, reader; Mr. Gustave C. Miller, tenor; Mr. A. L. McAdams, baritone; and Mr. Jaroslav de Zilinski, pianist and director. The affair was patronized by the elite of the town, and the crowded hall showed its appreciation of the work done by the artists by applauding heartily every number.

The Broad Street Conservatory of Music, No. 1281 South Broad Street, began its regular fall term Monday, October 9th. During the summer months the building was thoroughly renovated. The faculty numbers some of the best of the country, and its reputation, and includes such celebrities as Gilbert R. Combs, the director; Dr. Hugh A. Clarke, Henry Schradieck, and many others equally as well known. The registration this season has far exceeded that of last year, and specially well represented are the Western and Southern States, showing that the conservatory has a national as well as a local reputation.

HENRY PURMORER EAMES, director of the pianoforte department of the Nebraska State University School of Music, may be classed as one of the younger artists of this country, and is rapidly establishing himself, particularly in the west and northwest. Mr. Eames is also a concert pianist and lecturer.

LEWIS R. SHOCK, pianist of the Hamburg Orchestra, has opened a school of music in Hamburg, Pa. Mr. Shock, though a young man, has been teaching for a number of years, and has already made a reputation for careful and thorough work.

MRS. PEARL MAX HEWITT, principal of the Ironton School of Music, with an able corps of teachers, has begun work for the season with promise of a successful year.

MRS. E. S. DUNN, of Livonia, N. Y., has opened a school of music in Rochester, N. Y., where her method of Musical Kindergarten will be taught. Assistant teachers are Miss Ethel N. Wilson, piano and mandolin, and Mrs. Ida Wilson, elocution.

GUTH's sacred cantata, "The Ten Virgins," was rendered before a representative audience at Grace Church, Middletown, N. Y., on the evening of September 19th, under the direction of Harvey Wickham.



I have always found your music just what I needed.

MISS M. H. HITCHCOCK.

I would say that the Riemann Dictionary is, indeed, a very fine work.

PRESENTATION CONVENT.

I am delighted with your "On Sale" plan.

ALICE W. HICKS.

I have sold several copies of Mathews' book of "Fifth and Sixth Grade Pieces," and the people that bought them think like myself, that the book is especially to be recommended for the selection of pieces.

LETTIE BRADLEY.

I most congratulate you upon the high tone of your magazine, THE ETUDE. I read it with the greatest pleasure and profit, and certainly intend always to subscribe for it.

C. E. SHIMER.

I have had more answers from my advertisement with you than from any card I have yet published in any journal.

F. W. WODELL.

Vol. II. of Landon's "Right Reading Album" was thoroughly tried by me, and I am highly pleased with it.

MRS. LEWIS MERIWETHER.

I find THE ETUDE the most helpful of any musical journal which has come under my notice, and think that any up-to-date teacher can not afford to be without it.

MISS ALICE J. READ.

I like THE ETUDE so well that I would not like to do without it.

A. TROELER.

I am sure every teacher must be grateful for the "Graded Course of Mathews' Studies." The list of pieces for each course is not the least of its virtues. The grade of each is not only gradual, but most satisfactory and attractive.

JULIA STROGO.

I have received "Key to Mansfield's Harmony," and can truthfully say that it is good investment to any one studying the work.

D. S. ANTHONY.

THE ETUDE has been a source of great pleasure and instruction to me, and I hope to be able to take it always.

MISS FRANCES HEINZ.

The "Key to Mansfield's Harmony," which came to hand during September, betrays at once thorough knowledge and due taste. Of particular interest are the alto and tenor parts; the harmonized melodies become, in this manner, eminently clear and well balanced.

F. GREGORY HUGLE.

I have recently examined with great care, "Evolutionary Techniques," by Ferdinand Dewey. This collection of short, helpful exercises for the pianoforte, seems to me to be the most direct, concise, and comprehensive summary of the fundamental principles of piano technique, and the best and quickest means of mastering them, which I have yet found in my thirty years of experience. These exercises should be used as daily studies by every grade of player, from the beginner to the artist, and no progressive teacher, who is striving for the best and most rapid results in his work, can afford to be another week without "Evolutionary Techniques."

EDWARD BAXTER PERRY.

I am very much pleased with "Ear Training," and think it will prove a great help in my work.

SS. M. DELORES.

I fully appreciate the prompt and careful attention you have given to my orders this year and last.

MISS VICTORIA McLAUGHLIN.

I am using "Landon's Foundation Materials" for most of my pupils, and can most heartily recommend it to all teachers.

MAY WILLARD FISHER.

I do not need to request that my orders be sent immediately, as I could not ask for more prompt and satisfactory service than that always afforded by you.

EDWINA H. BARNEY.

I appreciate very much the advance offers that you make from time to time; always get money's worth.

H. L. YANIKOVITZ.

Yours is a most satisfactory house to deal with.

MISS E. BLANCHE LITTLE.

I am much pleased with the progressive and interesting exercises of the "Morris Writing Primer." The arrangement forms an excellent preparation for the study of harmony.

HAROLD R. GARDNER.

I use Howard's "Harmony" exclusively in my classes, and consider it the best in existence for that purpose.

WM. E. SNYDER.

"Standard English Songs" has been received, and I say unhesitatingly that it contains more really beautiful songs than any collection I have seen.

ALICE PERUS.

Your firm has given perfect satisfaction in every respect in filling orders and making favorable offers to patrons.

M. L. DWELL.

I am delighted with Tapper's "Music Talks with Children."

MISS ANNIE MAY VAN DIVEN.

Allow me to thank you for your correctness and promptness in filling orders.

RUTH FEATHERSTONE.

I have always been pleased with the way my orders have been filled.

SADIE H. GRAY.

I would like to say right here that THE ETUDE always contains so many useful hints; indeed, it is crammed full, and the works that it advertises are all reliable and very helpful.

The writer has taught a number of years, and has used the works published by the editor almost exclusively, and attributes his success largely to that fact.

J. E. WEBER.

I have examined the three volumes of "Schmoll's Studies," and am highly pleased with them. They seem to me to fill a long-felt want, and I have no doubt, if properly studied, will do much to develop the musical taste of young students. I shall use them with my pupils, and I know they can not help but enjoy them.

BLANCHE HOBBS.

Felix Smith's "Pedal Studies" are the best I ever used.

MABEL E. BUTLER.

Upon examining the "Modern Sonatina" by Leffson, I am very much pleased with it, and shall use it largely in my class in future.

LAURA S. KIRBE.

I am using Book I of "Schmoll's Studies," and can recommend it very highly.

EMMA C. WELCH.

THE NATIONAL EXPORT EXPOSITION AND THE COMMERCIAL CONGRESS.

THERE is now being held here in Philadelphia a national exposition of American manufacturers for the enlargement of export trade.

Here, in the display of the manufactured goods by the various firms represented, are rare opportunities for instruction and information of the mechanic arts. The display is in comparison, than any other line. Most of the better known piano manufacturers have large exhibits—Mason & Hamlin, Estey.

Perhaps the greatest attraction, outside of the purely

business, is the music. In one of the largest auditoriums ever built, two concerts of the highest order are given each day by the finest musical organizations to be procured. Among those which have already been heard are the Damosch Orchestra, U. S. Marine Band, the peerless Sousa Band, Scheel's Orchestra, all have rendered programs of the highest merit, and the immense auditorium has been crowded at every concert.

Second only to the Exposition itself has been the assembly of the International Commercial Congress. Nothing has happened in recent years of more significance to the trade interests of the United States, it having every benefit possible for the Government and for the interests in the entire country, attended by several members of the Cabinet, the entire Diplomatic Corps from Washington, and representatives from nearly every country on the globe.

Delegates have gathered from every nation having commercial relations with each other, and these delegates are not only men who have given their best energies to a study of trade and manufactures and who have won distinction in the field of letters and science, but also men who have devoted themselves to the practical details of international trade and are competent to consider and discuss every phase of every one of the various subjects which will be under discussion. There will be no narrow limits to the scope of the debates in the Congress, the question of the whole world's trade interests being presented and examined in the broadest manner. The light which such a body will throw upon the subject of international commercial relations will have no inconsiderable effect upon the foreign policy of the nations, both in regard to their commercial and social interests.

Among the wide and numerous subjects for discussion by the Congress will be the question of foreign trade in general; the advantages of an extension of international parcel-post facilities; the inter-oceanic canal, and international banking and currency. That very pressing and absorbing subject, "Our New Spheres of Influence," will be a prominent matter for examination from the standpoint of trade.

The Congress opened under the most favorable circumstances, with the Hon. Theo. R. Reed as presiding officer. Some of the speakers were as follows:

Hon. T. B. Reed, opening address.
Lieutenant-General J. W. Laurie, London.
Governor Stone, of Pennsylvania.
Herr Arnold and Dr. Voelger, of Berlin.

Interesting addresses were made by representatives of the following countries: England, Canada, Victoria, New Zealand, South Australia, China, Russia, Austria, Spain, Japan, Mexico, Argentine Republic, Germany, Brazil.

This will give a small idea of the scope, magnitude, and importance of this great trade congress and exposition.



Notices for this column inserted at 3 cents a word for one insertion. Payable in advance. Copy must be received by the 25th of the previous month to insure publication in the next number.

A TEACHER OF VOICE AND PIANO IS WANTED in a Southern institution. The applicant must be thoroughly equipped for the work, and one with European education is preferred. A young, unmarried man is desired. For particulars address Jas. C. Blanding, Raleigh, N. C.

WANTED—A YOUNG LADY OF HIGH SOCIAL standing, desiring position as Pianist, Accompanist, or Teacher in Boston or vicinity. Best references. Further particulars, address Miss M. J. H., Academy of Notre Dame, Berkeley Street, Boston, Mass.

OWING TO THE DEMAND FOR TEACHERS OF the Fletcher Kindergarten Music Method in Canada, if a sufficient number of teachers register, a class will be opened in Toronto, Canada, in the spring of 1900. See advertisement in this issue.

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